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ASIATIC SOCIETY OF BOMBAY
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BIOGRAPHICAL SKETCHES

OF THE

DEKKAN POETS,

BEING

MEMOIRS OF THE LIVES OF SEVERAL EMINENT BARDS,

BOTH ANCIENT AND MODERN,

WHO HAVE FLOURISHED IN DIFFERENT PROVINCES

OF THE

INDIAN PENINSULA.

Compiled from Authentic Documents,

48211

BY

CAVELLY VENKATA RAMASWAMI PUNDIT,

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48X-9.81

BOMBAY:

PRINTED AT THE VICTORIA PRESS BY RAMCHUNDER DHONDEETA.

APRIL 1847.

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THIS WORK

IS

DEDICATED

BY PERMISSION

TO THE

HONORABLE SIR T. ERSKINE PERRY, KT.

BY

HIS MOST RESPECTFUL SERVANT,

CAVELLY VENKATA RAMASWAMI,

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GURU SANKARACHARI

of

SRINGERI.

PREFACE.

According to Aristotle all poetry consists in imitation, and if we allow the remarks of Hermogines to be true, that whatever is delightful to the senses produces beautiful imigary, we could not pitch on a spot of the World, more abundant in natural objects to excite poetic effusions than the Peninsula of India, where the face of nature is furnished with features, that strike the imagination with scenes, the most sublime, imposing, and delightful; so as to raise all human powers, of fancy, to an elevation that exalts them to the sublime, and, beautiful; there have consequently been several very, eminent bards, who have flourished at different periods in India. Accounts state the eminent legislators, Manu, Bregu, and, other sages have ordained, Sapta-Anga, or seven appendages, requisites in the Courts of all legal monarchs, namely Doctors Poets Panegyrists, Singers, Jesters, Moralists and Historians; the first to investigate the laws, the second to write the Geneology, Martial deeds, and other actions and Qualities of Sovereigns and to promulgate the same in different Quarters of the World; the third to chant and laud; the fourth to amuse the king by their Jokes; and fifth to utter the wise maxims, and Sawes; sixth to furnish the precedents; and seventh to record tran-

actions and the histories of the celebrated dynasties; the above seven officers will cause a sovereign to rule his country with Justice and renown.

The Hindus affirm that poetry is innate, and not to be acquired, and, according to their astrologers mankind obtain this art by a fortunate influence of the planets Jupeter and Venus.

The Ancient kings of the North of India were very great Patrons of Poetry, although in that remote age poems were constructed, with much less care and art than succeeding years, but the numerous poets that latterly crowded the Courts of various monarchs, have caused these effusions to be less esteemed, notwithstanding their merits, by patrons who expected Panegyrists as a matter of course; many centuries ago the Princes of the lunar race such as Puru, and others followed this maxim, and were imitated by their successors, who kept up their dignity and fame till the original lunar, and, Solar races became extinct in the person of Nunda, whose downfal is exhibited in a dramatic Work, called Mudra-Rákshasa* or seal or signet of a minister of Chandra Gupta; the effusions of the poets may from this date be said to be devoted merely to necessary purposes, and not to those exalted themes that distinguished them in days more ancient.

According to records; Vekramadetya, who was the lord of an æra, employed at his Court nine Poets, who were styled Nauva Ratna or nine Gems. This mo-

* See translation by Dr. H. Wilson

narch likewise founded Colleges for students, and, encouraged literary men in order to perpetuate his fame; although many poems must have been written to illustrate his actions, yet few have been handed down to posterity, except Vekramarka Charitra; but a number of Grants that have been discovered by antequarians, testify the kings liberality to Bards, who were no doubt celebrated for their talents, at one time, although their Works are now lost

Bhoja Raja sovereign of Dhárápure had for his chief Poet the noted kálidás, together with other excellent bards who wrote works that are still made use of in Schools and Colleges This monarch was a great Patron of literature, and, many learned men flocked to his Court from different Provinces, attracted by his patronage and munificience. It has been asserted that Bhoja Rajah used to pay one lack of money for every syllable of a verse that was written on him and, this verse is cited as a Proof——Lakshum Lakshum Punarlashum Janudagdha kaveeswrarah the Poet.

The sum of one Lack for every Syllable is such an instance of liberality, as can be no where found recorded in history, and is too extravagant to deserve credit; but the learned have explained the matter by asserting that the lacks that were given by Bhoja Raja to the poets were lacks of Shells, as a considerable part of the revenue of his kingdom was paid in shells; it is also avered that any one beholding the countenance of th

above named Monarch, immediately obtained the gift of poetry; the true meaning of which probably is, that the king was so great an encourager of learning, that his patronage was brought to light through the merits of various authors who would otherwise have been neglected

The three most celebrated, Poets of Bhojahs Court, were kalidoss Bhavabhuti, and Dandi, and there existed great rivalry between them; it is said that one day the Goddess Saraswatey, to whom Kalidoss had several times performed Sacrifices, became manifest in the form of a beautiful young woman, and paraded high Street playing a ball before the three poets, who were sitting together. Dandi said; this ball appears of three distinct hues, when struck by her rosy hand, it appears red, when parallel with her eyes, it is blue and brown, when struck down to the Ground; Bhava Bhuti said "she beats it so because it resembles her breast, the blue lilly in her ears falls at her feet, dreading a like fate, as it resembles her eyes; Kalidoss said, that being aware of the intention of the ball to kiss her lips, she frequently beats it down"

The Goddess at this moment vanished from their presence, and created a shop at another end of the street, where she sat down in the shape of a beetle leaf seller; the three above named poets went to the shop; The Goddess gave some lime to Bhava—Bhuti, and arrac nut to Dandi and, beetle leaf to Kalidass; When Dandi

asked her the reason of this particularity, the Goddess replied, that the merits of the poets were not equal ; she then took them to the back part of the shop and showed them three heaps, which were emblems of their merits; Kalidass was the largest, Dandi was the second, and, Bhawa-bhuti the smallest; It is said that after this event the three poets became firm friends, without entertaining any rivalry, or envy towards each other. The successors of Bhoja Raja were warlike Princes, and patronized various kinds of poetry according to their taste

The arts and sciences were introduced into the Deckkan from the North of India, at a very early period, and, Sanscrit poetry, consequently flourished in various Provinces, and, in course of time, poetry in the vernacular languages was cultivated, in different districts of Telugu, Karnata countries, and subsequently in Dravida, Maratta, Guzarat, and other Provinces.—The numerous poems in this dialect gave occasion to a Sanscrit verse, which says, "the poems in the language of the Gods, are like wild cows, (very rare) and, only to be found in forests and on mountains, whilst those in the vernacular dialects are like hogs to be found at every door," several works in the learned languages have been brought to light by the labor of learned Europeans, such as Sir William Jones, Mr. Colebroke, Dr. Taylor and Dr. Wilson. Before the birth of Sankarachari there were many works published by the heterodoxical sects, of

Jains, Bowdhas—And Charwakas, and others. Except the Amara Cosh and other dictionaries their works are not held in estimation by the Hindoos, as the Jains are the avowed dispisers of the Vedes.—Although the Sanscrit is a dead language it was made use of by various poets at the Courts of Kings, and to note downpublic records, and in deeds of gift, or grants of land to Brahmins and temples.—In the Telugu Provence, Trinétra Pallava caused the Sanscrit language to flourish when he had established the Brahmins in his extentive Dominions, and, this example was afterwards followed by the Princes of the Kakati Race, whose metropolis was Orungole; they recorded grants and other deeds of gift in the Sanscrit languages. Ganapati Déva Roya, and his son Pratapa Rudra made very numerous grants in which their Geneology is frequently introduced.

Harehara Raya who was the founder of the city of Vidyanugur and its first sovereign cleared all the dens and woods about the banks of the Tunga—Bhadra, & Kristna Rivers, divided the land into districts and built villages, towns, and colleges for students, and other, public institutions there on. In all public records & instruments, the abovenamed Sovereign never used the vernacular tongue; nor in the various Gifts he made, which were inscribed in stone and copper, in the Devna Nagire character.

Under the mysore Princes the Sanscrit language was well cultivated, and several exellent poems were written under the successive sovereigns of that dynasty.

The Andhra or Telugu language is a dialect of the Sanscrit, that is very ancient, for a grammer was written by Brehaspate, Kanva, who lived in the reign of Dushanta, King of Pratistana Puri or Prayag, he likewise compiled a copious Grammer of this language, which is said to have been taught by Skandha, son of siva, and according to Sanhádrikhanda, a part of the Skandra Puráña.

Raja Raja—Narendra, son of Vishnu—Vardhan, was a Prime Patron of the Telugu language about A. S 1023. A Brahman named Anaparya alias Nanayabhat, wrote a Telugu grammar, and, he was encouraged by the abovenamed Monarch to translate the Mahabharati into Telugu; three books were written by him, and fifteen completed by Tekkana Somoyaji a Brahmin of Pature; Since this time, the Telugu language was particularly cultivated, and numerous dramas, and epic poems were written by noted poets. Kristna Diva Roya was also a great Patron of this dialect, he retained at his court eight celebrated poets, whom he collectively, styled Asta—Diggajas, which being enterpreted means the eight elephants, which according to Hindu mythology support the Earth. The names of these Eight were, Allasani—Peddona. Mukka—Timmana, Tennala Ramalinga, Dhurjate, Pingala—Soorana, Bhattu—Múrte, Ayala—Raja, and Rama Bhadra; these poets were the authors of numerous works of all discriptions of poetrye from lyric odes to epic poems, the first mentioned individual was an inhabitant of Bhattu Palla, village; he

became tutor to several bards, who afterwards dispersed themselves to attend the petty Pallegars and officers of Districts, such as Kaleyana--durg, Roya--Durg Gutti Guramkonda, kandanole &c. and, became a panigyrists; they were less esteemeed for their poetic powers, than the great masterswho preceeded them, but they were styled Bhatt Rajahs and, their origin is fully laid down in a paper communicated by the late Colonel Collin Mackenzie, and, published in the Annual Asiatic Register for the year 1801.

The Neyoge Bráhmins who held the official appointments as ministers, Ambassadors and village accountants, liberally patronized poets, and many individuals of talent, were maintained by them. Although the Maharastra language was spoken many ages ago and is a dialect of the Sanskret, it was never brought to a standard till the time of Gnanèswer, Nàmadeo, and Sow panadeo, who compiled dictionaries and Vocabularies of that tongue, but still no Grammer was in existence until a long time; Afterwards a Brahmin named Ananta Bhatt undertook the task, and, composed a philological treatise which is frequently referred to; the Work is entitled Sarva-Sastra-Upayogi, and possesses considerable merit. The Maharastra Princes and chiefs were principally of a warlike character, no great encouragers of great learning or poetry; there were consequently very few poets produced in that country, and their talents were principally confined to the praises of deities & similar subjects.

The materials to compile ths present Biographical Sketches were collected by me while I followed in an official capacity through different Provinces my master Colonel Collin Mackenzie C. B. Surveyor General of India ; the unhappy demise of that meritorious officers has for ever destroyed the prospects which I had been led sanguinely to hope would be realized, but I cannot retrace in my memory the various scenes we passed through during our arduous labours, without feeling those sensations, which it is impossible for me to express, and, which will never pass away from my mind.

The manner in which I have executed the task I have undertaken I leave an enlightned public to Judge, well knowing they well not expect well turned periods, or elegance of diction from the pen of a native ; some topographical errors will be found in this Work, which my harrissed state of mind has prevented me correcting ; and, I implore the endulgence of the public towards a native who has endeavoured to merit approbation.

THE AUTHOR.

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L. Reid Esquire	1
C. J. Erskine Esquire	1
G. J. Blane Esquire	1
A. Malet Esquire	1
E. E. Elliot Esquire	1
P. W. LeGeyt Esquire	1
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C. Forbes Esquire	1
C. J. Davies Esquire C. S.	1
A. W. Ravinscroft Esquire	1
G. D. Arcy, Captain	1
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N. Campbell, Lieut. Colonel	2
J. W. Watson, Colonel	1
J. Grant, Captain	1
J. Gibbs Esquire C. S.	1
D. Davidson, Major	1
J. H. G. Crawford, Captain	1
S. I. K. Whitehill, Lieut. 23d Regt. N. I.	1
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J. Holland Esquire	1
W. Acland Esquire	1
J. Acland Esquire	1
E. J. Wallace Esquire	1
W. De. Blaquiere Esquire	1
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W. Howard Esquire	1

S. S. Dickinson Esquire..... 1
T. B. Robinson Esquire..... 1
C. O. Evans Esquire..... 1
J. Vaupell Esquire..... 1
O. W. Ketterer Esquire..... 1
F. Flym Esquire..... 1
Narayenjee Deunanathjee Esquire..... 1
Mahomed Yoonoos Hafiz Esquire..... 1
Bapoojee Morojee Esquire..... 1
H. Giraud, Asst. Surgeon..... 1
J. Peet, Asst. Surgeon..... 1
R. Morgan Esquire..... 1
R. S. Thomas Esquire..... 1
R. S. Cole Esquire..... 1
A. Lyon Esquire..... 1
Burjorjee Muncherjee Esquire..... 1
R. Willis Esquire..... 1
A. G. Latharn Esquire..... 1
Q. K. Joliff Esquire..... 1
J. Angelo Esquire..... 1
J. Tanner Esquire..... 1
J. Bowman Esquire..... 1
A. B. Boswell Esquire..... 1
Jugunnath Sunkersett Esquire..... 1
Bommonjee Hormusjee Esquire..... 1
Manockjee Cursetjee Esquire..... 1
William Frith Esquire..... 1
J. Dadabhoy Esquire..... 1
Dadabhoy Rustomjee Esquire..... 1
Dadabhoy Pestonjee Esquire..... 1
Mahomed Syed Parker..... 1
A. Taylor Esquire..... 1
Viccajee Merjee Esquire..... 2
A. Jardon Esquire..... 1
H. W. Wood Esquire..... 1
A. Bremner Esquire..... 1
L. A. Wallace Esquire..... 1
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J. Smith Esquire..... 1
Vasunt Row Bhawoo Esquire..... 1
A. Smart Esquire..... 1
Cursetjee Cowasjee Esquire..... 1
Charles Forbes Esquire..... 1
D. Pestonjee Esquire..... 1
T. A. Dharman Esquire..... 1
M. De Silva Esquire..... 1

R. Burn Esquire..... 1
J. Connon Esquire..... 1
Cursetjee Nowroojee & Rustomjee Esquires..... 1
Framjee Nasserwanjee Esquire..... 1
J. Parsons Esquire..... 1
Rughoonath Esquire..... 1
P. Inman Esquire..... 1
Janardun Abbajee Esquire..... 1
Cawasjee Manackjee Esquire..... 1
A. Forbes Esquire..... 1
Annuntrow Rugoonathjee..... 1
T. Pope Esquire..... 1
G. Jenkins Captain I. N..... 1
G. T. Holt Esquire..... 1
J. W. Besnard I. N..... 1
Bapsja Vinnayek Senoy..... 1
Luxamon Bapsia Senoy..... 1
F. Chaveo Esquire..... 1
G. M. Joseph Esquire..... 1
J. C. Beyts Esquire..... 1
Rughoonund..... 1
Hurrychund Narronjee Esquire..... 1
G. Hancock Esquire..... 1
G. Brown, Captain 27th N. I..... 1
Sir Robart Oliver Kt..... 1
H. B. Lynch Esquire I. N..... 1
R. Land Esquire..... 1

BIOGRAPHICAL SKETCHES OF DEKKAN POETS

SANKARACHARI.

The following account of the life and actions of this great legislator, is principally taken from a Book written in the Sanskrit dialect called "Sankara Vijaya" or the tour of Saukara Acharey :—

All the wonderful and Supernatural performances related in the work above mentioned, are as implicitly believed by oxthodo Hindus, as are the miracles of Moses and, of Christ, mentioned in the old and new testiments, by the generality of Christians. It would therefore be presumptuous, and, perhaps impious in me to modify or alter one particle of the materials from which I compile this biography of a prophet, and sage, who flourished in an age so remote, as to claim antiquity prior to the Christian Era ; I have given the records as I received them and find them acknowledged by the most learned men who have written on the Hindu theology, and leave it to the Candor of the English reader, to whom this work is principally addressed, to use their own Judgement in giving credit to the miraculous adventures of the Hindu Sage in question.

Sankarāchāri, a celebrated Hindu poet, lawgiver, and prophet, was born according to some authors at Sirngi Méru, a village in the subdivision of Nanjenad; he was the son of Numboor a Brahmin.

There is great discordance of Opinion amongst Hindu writers respecting the time of his birth, the Kudali Brahmins, who profess to follow, and, teach his system of religion, declare his appearance to have been about two thousand years ago. In a manscript History of the kings of Konga Dés, in the valuable collection of the late Colonel Collin Makenzie, He is said to be contemporary with Trivikrama Deva Chakravarti, sovereign of Kundinipura, in the Deckkan, and, to have been at Sringeri, a place now included in the Mysore territories, and, situated on the skirts of the western Ghats, where he founded a college that still exists, and assumes pontifical authority over all the Smartaree Brahmins in the peninsula; other accounts have placed him in a far later age, and, some are even unwilling to give him longer antiquity than one thousand years from the present date.

As from traditions and authentic records however, we are informed that Govinda yate Gurie or spiritual Guide of Sankarachàri was the father of Vikrama, we are pretty sure tha he must have been contemporary with the abovenamed monarch: These same records also assert Sankarachari to have been born in the 95th year of Vikrama Sak, in the cycle year velumbe in the Kerala Dès, on the bank of the river Charni, and, that he was of the family of Poricharala Brahmins.

Sankarachari was invested with the sacerdotal thread, in the eighth year of his age by his father, and, applied himself deli-

gently to the study of the Vede, and, made great progress in philosophy and divinity; while his precocity of intellect astonished his countrymen, and, was far beyond any student of the time. When he was twelve years old his father died, but still Sankarachari continued cultivating the sciences and every branch of learning; and, his mind took such a religious turn, that even at this early age he wished to forego the World and become a Sanyasey. The supplications and command of his parents, prevented him putting his design into execution, but thy could not prevail on him to marry, notwithstanding they used all their endeavours to bring about that event, for Sankarachari was resolved to continue single, that he might give his whole attention to religion, study, and devotional exercise.

One day when he was returning with his mother from a visit to a relation in a distant village, they came to a river which they had forded on their Journey thither, but which was now considerably swelled by the rain, a very common case in that country. They stood on the banks for sometime, till the torrent had in a great measure subsided, when they attempted to cross it, but found themselves neck deep in water in a very short time; at this juncture, Sankarachari called aloud to his mother, and said, that unless she gave him permission to become a Sanyasi—they must both inevitably perish; but, that if she would consent, he would by his prayers save both their lives. The perilous situation in which they were placed, induced the mother of Sankarachari to give her approbation to her sons request, and, it is said the prophet in consequence swan over the river with his mother on his back. When they gained the dry ground, he prostrated himself be-

ore his mother, whom he afterwards circambulated according to prescribed rules—then proceeded to Karnata, where he remained until he completed his knowledge in various sciences.

After some time Sankarachari went to Kanchi where he confuted the numerous Priests of the Bowdhas religion, who were put to death in Oil Mills, by Hima Seetla Maharajah their King, as had been agreed to by the parties previous to the controversy; these transactions are recorded by an inscription engraved in stone in the temple of Smasaneswer at Siva K'anchi, and at Tiru-cavalure, on the apposite side of Vegavati river, not far from the before mentioned place; He afterwards consecrated an Image of the Goddess Kamachi on a copper pedestal, and engraved different mysterious syllables in the different archers and rooms according to the rules laid down in the Adharvana vede, and composed eight Sanscrit verses in praise of the Goddess which are entitled Kámáchi Astaka. He also established a Lingum at Kanchi and dedicated it to Yakamreswer, since which time the place is called Siwa Kánchi. Sankarachári went thence to Terupate, where he was again engaged in religious controversy, "and overcame most learned Pundits in disputation; and, erected a crystal Lingum as the image of Venkateswer and, denominated it Chumdramowleswer or crescent Crowned God. The temple was in a conspicuous position on a hill, where the doctrine of there being no distinction between Siva and Vishnu—was taught; he directed his deciples to collect contributions from every pilgrim that was present, at the procession of the Chariot or Car of Venkateswer) and that food should be supplied to the indigent visitors and votaries. The abovementioned sage composed twenty seven verses in honor of Chandre Mowleswer, and Venkateswer, and intitled them

Nakshatramála, and he left direction that the Lingum should be worshipped one month with Bilwa leaves.

From this place Sankarachari proceeded to Banares by the route of the Vendhya Hills, in order that he might be acquainted with the learning of the people of the North. He there heard much of the respectability of Mundana Misra, an author of several Works on logic, and, he had a great desire to visit and, form an intimacy with him, with this design he set out for his house, when he arrived there his entrance was obstructed by eight Parrots, that were indued with human speech and intelligence, while struck with astonishment, and, waiting in suspence at the door of a Mundanas house, he observed a Coconut tree not far from his house, and being informed that some people in the Magadha country, who were Cashmerians, possessed the art of plucking the fruit of the coconut tree by the mere power of incantation, without being obliged to climb the tree, Sankarachari in consequence made a Journey to Valabhipure in Cashmere, where he saw a Tady man extracting the Juice from a Palm tree, by merely stricking the stem with his hand: after some time Sankarachari persuaded him to instruct him in the muntra or Prayers, by which he effected miraculous performances; and it is said that Sankarachari initiated the Tady man into a wonderful and profitable art, which was the transmutation of the metals into Gold, by merely pouring on them the Juice of certain plants, while pronouncing mysterious and magical syllables; it is said that the Tady man on becoming an adept in the art last mentioned, lost his former one, but by the means of the new art he acquired, manufactured a great Quantity of Gold, and struck coins bearing the impression of his own figure A short time after Sankarachari returned to the house of Mun

dana Misra, situated at Gada on the bank of the Narmada river. when he was there, he climbed the cocoeut tree that has already been noticed, and by the means of its branches jumped into a saloon in the house, where he found Mandana Misra, has ranguing a large multitude, who were seated to hear his doctrine, and, listening to his discourses with admiration. Sankarachari was soon engaged in controversy with the master of the house, on some abstruce point in philosophy, and completely vanquished him in every argument that was contested. The wife of Mundana Misra perceiving that her husband was baffled and overcome, immediately stepped forward and challenged Sankarachari to dispute on the mysterious sceience of sexual intercourse. It should be observed that the art of love among Hindus is cultivated by the learned as a science the most intricate and, sublime that can engage the mind of men, and many Shasters have been written on this subject, by sages of antiquity whose texts have been explained by numerous Commentators Sankarachari had no knowledge of this science, as he was, a bachelor and, had never been engaged in love affairs with any female since his birth; he therefore declined the contest for the present with the wife of Mandana Misra, agreeing to come in the course of six months and, contend with her on any point she wished to propose.

Sankarachari after this made a Journey to a City, whose king of the name of Amaraga, was just dead, and, the body placed ona pile of Sandal Wood in order, to be burnt. Sankarachchari, it is said, being in possession of an art by which he could transmigrate his soul into other bodies, was determined to avail himself of the apportunity that now offered, giving special directions to his own diciples who were Collected rounrd

him, and whom he entrusted sortly to take special care of his own Corpse; he by pronouncing some cabalistic and mysterious syllables caused his own soul to animate the dead body of the king, he then sprung up and quitting this pile proceeded to his palace, where all the courtiers, and attendants of the late king were in admiration at the supposed resuscitation of their master.

Sankarachari enjoyed all the rights of a husband with the Queen, widow of the late king; afer a time however she began to suspect that this was not her real husband, but that some adept in the art had animated her husbands Corpse, She consequently gave directions that every dead body in her dominion should be immidiately burnt, and her ministers, and guards forthwith proceeded to put her order into execution; The deciples of Sankarachari were not able to conceal the corpse of their master from the scrutiny of the Queens servants, and the body was immediatly placed on a pile of faggots to be burnt The pupils of Sankarachari on this, immediately ran to the palace exclaiming aloud these words," Thou art the true spirit" Sankarachari suspecting the Case immediately reanimated his own body, which was on the pile, that had already been set fire to; finding that now the flames were reaching him, he repeated eight verses in honor of Luckshmeen Nresimha,, or vishnu, by virtue of which the fire became impotent, and, he was enabled to quit the pile unburnt, in the least degree; He then quitted the place with all possible expedition and, went accompanied by his deciples to the house of Mandna Misra, whose wife immediately entered into controversy with him on the subject, which he had previously declined or rather procrastinated; experience however had by this time well qualified

Sankara to give a ready answer to all her questions, and he without hesitation, pointed out all the topical positions, according to their revolutions of passions & lust; The wife of Mandana was defeated and abashed and made obeisance to her conqueror and master; Sankarachari; whose slaves she and her husband became in consequence of her defeat, as had been before stipulated, the Hindu generously gave them their liberty and, shortly afterward proceeded to Cashmere where he met the Tody man before mentioned, who was anxious to recover the art he lost to Sankaraschari, and made abeisance to him; Sankarachari however paid no heed to him, but went strait to Valabehepure where he prayed the Goddess to come and reside in that part of the peninisula in which he was born, It is said that the Goddess assented to his request and, intimated to him, that in whatever spot she become manifest to him she would rest.—Sankarachari was much gratified at the Condesension of the Goddess, and, immediately proceeded towards Bednore, which is a Provence in the karnata. When he arrived at the Hermitage of Rishi called Sringi on the banks of the river Tung a Bhadra, the Goddess Sarada became manifest, and, intimated to him, that she intended to reside there, and commanded him to build a temple to her honor, which Sankarachari accordingly did, he also raised several edifices in various divisions, where worship was paid to the abovenamed deity, After this he made a tour round the Indian peninsula, and erected fanes in honor of the Goddess in numereous places giving them distinct denominations, he returned to Sringeri, and composed a poetical Work to celebrate the incomparable charms and accomplishments of the wife of the king Amaraga, he also compiled a commentary on the theological Work of Veyasa, and intitled it Sareera Bhashga, in which was recorded his extermination of the heretical

sects Jains Boudhas, Charwakahs, and Kafalas; and his eminence in philosophy obtained for him the title of Shun Matodharka, or confirmer of true tenents.

Shankarachari, made another tour to the Northern countries and established the God Pasapatexwer in the Nepal country, then he went to Kamarrepa in Asam, where he planted an image Goddess Kamachi, and leaving this place proceeded to Rèval ya a mountain in which he placed a Lingum called Rewalia swer : after this he went to Badarekedar, the declivity of which is called the snowy mountains, in this place he completed his theological Works, and, delivering them to his Deciples directed them that they should be published ; the last account we have of this Hindu legeslator informs us that he went to the country of Yavans, orgreeks, he never returned, as no authentic naration of his death has been given ; many pious Hindus believe he is still in existence; his pupils Padma Padachari, and Hasta Malkhachari returned to Sringere, where they published the Works of their master still extant, these pious men spent the remainder of their lives in abstract devotion, and, died at the above named place ; their descedants have exercised supreme Jurisdiction in eclesiastical mastters till this very day.

ELESWER.

Eleswer Upadhaya flourished in the seventh century of the Salivahun, Æra & was a native of the Town of Eleswer, situated to the Westward of Sreesail. From his infancy he made divinity his particular study, and, in a short time attained to such a high degree of profisceincy in learning, that, he became preceptor to numerous pupils, and was styled by way of eminence. Elesewer Upadhya ; this surname, however which confered a diginity on his native village, has thrown the vail of oblivion over his real name. which has been lost

to posterity, who only recognize him by the title before mentioned.

This Philospher and poet made many commentaries on the text Gowtama, called Smriti Durpana, on the mirror of memory and, After he had completed his fourteenth year, he visited the Rajahs of different provences, and at their several Courts confuted every other sect that taught doctrines contrary to those considered to be orthodox. This poet wrote a geographical treatise, and in the topography of the Telugu country divided it into hundred Nads, such as Venganad, Velinad, &c the records of those divisions are preserved in the archves of kondaved, and in the Provences west of ksirtna River, such as Orungole, Venula Vada, Elsewer; they are written in the Provincial dialect, and are still in the possesion of village accountants & other Authorities.

Although the Telugu country has undergone several revolutions and been under different dynasties, yet the subdivsions made by EleswerUpadhayah with their various appellations have been retained. The lands which were granted by different kings and nobles, as a reward of the labour and valuable works of our poets, he made over to Brahmins whose descendants have preserved their title deeds to this veryday.

Eleswer Upadhaya taught Sanscrit versification, and Prosody, to the Princes of Raghopati Pett and Narain God, and other places, on which account he was much respected by those distinguished personages and, received rich rewards from them.

This Poet also established a Private college, where five hundred pupils were instructed in all branches of Science and elegant literature, especially the Sanscrit language, and it is said, that even, the female members of this poet's family spoke that dialect as fluently as their vernacular tongue from constantly, hearing discourses in it; for Eleswer would allow no other but the learned languages to be spoken even in col-

loquial conversation, having a Soveriegn contempt for every other ; conceiving the same to be prohibited by Hindu law.

It is said that when Eléswer Upadhága found some of his Scholars dull in learning their lessons, for want of an attentive memory, he searched in ancient books and discovered in a very old volume that treated on the occult sciences, a receipt to remedy this evil, which was oil extracted from the red seeds of the Jatishpati plant, and mixed with other ingredients and then used in cullinary purposes ; when the scholars of Eleswer made trial of this excellent medicine, which was eaten with their daily food, it is reported that their heads became clear, so that they readily performed every task set them, and made great progress in their learning.

Eleswer took very great pains in instructing his pupils, and the fame of his uncommon merits spread around through different Provences, and at last reached the ears of khankhan, one of the generals in the Army of the renowned Emperor Akbar, and a great Sancrit scholar, who was very desirous to see the celebrated Philosopher, and poet, and, on that account made a long Journey, to Upádhaya, accompanied by a numerous retinue ; when this chief came to the presence of Eleswer he made prostration, but the other in a haughty tone exclaimed Mlecha Kshaya Astu (let Barbarians be destroyed) the general unhesitatingly replied, Astu-Panchami-Tatpurushmay men be slain by them (Eleswer Upadhaya then rejoined Mlecha, Mevet, Sesha, let barbarians destroy each other ; Khan Khan could make no retort but repeated this short sentence, Sahasrapat, god of a thousand heads, thousand Eyes, and thousand rays; the poet on this said, Chalatah, Chakita, Chinnah-Tavasyne Dhavati, which words bear the following several interpretations; when your Army marches, the god of a thousand heads named Sesha, the Serpent, that supports the Earth) trembles. the God of a thousand Eye (Indra) is moved, and the God of

a thousand rays, Surya (or the Sun) is dispersed; the Musselman General Khan Khan, was highly delighted with this compliment, and confered on the poet Eleswera many valuable presents, and the title Eleswera Upadhaga Siromani, or the principal Gem of the sages of Eleswera, and then returned to the Emperors Court.

After this, Eeleswer Upadhaya employed his pen in writing a dramatical work entitled Girisa Nataka, which celebrates in beautiful versification, the nuptials of the God of Sreesail.

This poet had no male issue, but only daughters, one of whom named Náchi, became unfortunately a widow; when she had just arrived at the age of pubity, she resolved to put an end to her life, being inconsolable at the loss of her Husband, of the consequent deprivation of all hopes of having children, and, enjoying domestic happiness; but her father dissuaded her from her purpose; reminding her that suicide, was a heinious crime in the eyes of the Almighty; Nachi became at length reconciled to life, and was resolved to devote the remainder of her years to philosophy, and study. She had heard from her father that by smollowing a large quantity of Jatishpati oil, a person will either obtain a quick Genius, or die in the space of five hours; she had the fortitude to make the trial, and took a strong dose of the before mentioned oil, in a short time, however, she felt a burning pain through her whole frame, so acutely, that she could not bear it, and, in a state almost frantic jumped down a well, that was at the back of their house, and remained immersed in water for two hours; in the mean time, the poet missing his daughter whom he loved excessively, left off teaching his deciples, and, went in search of her to the back of the house, and calling out her name Náchi, the damsel answered him from the bottom of the well, and, apprized her father of what she had done; he directed her to remain five hours in the well,

and then come out, which she did, and found herself entirely rid of her burning pain. It is said by the virtue of the oil, the daughter of Eleswara attained to such a wonderful capacity, that she shortly became proficient in all the arts and sciences, and able to discourse on the most abstruse points in natural philosophy. She likewise became a poetess, and wrote an epic poem, which she entitled Nachi-Nataka, in which she recorded in elegant Sanscrit verse, all the events of her own life, from her birth till her widowhood. She afterwards obtained the consent of her father to go on a pilgrimage to all the holy places in the Peninsula, and it is said, that in the course of her tour, she overcame in controversy many learned Pundits at various places, confuting every one who came in opposition to her; after receiving rewards from the kings of Delhi, and Jayapore, she returned home much admired for her talents and ready wit.

Elsewer Upadhaya, had another daughter, in whom he was more unfortunate, for it appears that through some treachery, she had been married to a person of inferior caste, by whom she had issue. When the poet discovered the real rank of his son-in-law, he revealed the whole circumstance to his daughter, who through shame, put an end to her own life, and, that of her children, by setting fire to the house in which they dwelt, and, perishing altogether in the flames.

Elsewer near the close of his life, wrote a code of laws entilled Elswer vejaya; in which the distinctions of all the tribes, and, relationships were minutely examined; this work has been quoted by various authors, but notwithstanding its celebrity, the original, unfortunately is lost; as now not a single copy can be found, although much search has been made for it; the poet died as much respected for his unimpeachable character, as the number of his pupils, and his prodigious learning.

ANNUM BHATT.

This poet was a Brahmin, and born, according to tradition in a village called Garikapàd, which was formerly in the dominion of Nizamally Khan, but now under the control of the Rajah of Chintapolly, he flourished in the 15th century of the Salevahun Era, during the reign of the Chalukya Kings; for twelve successive years, he studied logic, in the schools of Kundinipura or Kondavede, during which time he made great progress in his learning, and in time wrote a commentary or a treatise on logic, called Turka—Sangraha;—the exposition in question consisted of about two thousand verses, which were sent round for examination and perusal to all the celebrated logicians in the Telugu country; this work obtained universal approbation, and, after it had been carefully revised, he employed various copyists to transcribe it for the purpose of being distributed in different quarters.

Annumbhatt established a school for logic in his native town, where his scholars went through a regular course of instuction, and were made proficients in the sciences abovenamed; his own commentary was the book principally used in this academy. When he was fifty five years of age, Annum bhatt togetherwith several of his disciples, visited the mountain, of Srisaile, where a celebrated Idol Siva was established; on his return he employed his time intirely in his studies, except a few hours in the morning and evening, which he allotted to devotion and religious exercise.

This Poet did not visit the Courts of any Kings, nor seek rewards from any men of of note, being content to maintain himself and family on his patrimony; which was ample and quite adequate to all his wants—he lived happy and contented, and had many children who all survived him.

SITE KANT.

This poet was a Smartva Brahmin, and an inhabitant of Gandikota, which is the chief town of a district of the same name, whichhas been ceded to the British Government by Nizam Alley Khan,—Sitekanta flourished in the fifteenth century of the Salwahun Æra, and was born in the town first mentioned.

He lost his father during his infancy, and, being without friends, and consequently very distressed, was so neglected, that he contracted idle habits, and was without any education whatever, until he was nearly grown up; he at last reflected that he should be dispised for his ignorance, and made a journey to Banares, where after passing through the rudiments of the Sanskrit language he studied logic very sedulously, and after a considerable time, wrote a treatise on that Science. "The work was named Tarka Bhasha Tika, by him, but his disciples and other people call it, Sitekantiyum, as it was, written by Sitekanta; the book contains six thousand verses and, in it every branch of logic is separately treated of. He had many disciples to whose instructions he confined the whole of his time, as he never entered into the matrimonial state; he died at Banares on the banks of the river Ganges. After his death his works were much sought for by the Pundits of Hindustan, as the style of them was plain and perspicuous, and the versification very soft and harmonious.

* BHATTOJI DIKSHAT.

The above was a Brahmin and native of the Maratta coun-

* In the 9th Centuary of A S Mayurovarma primary sovereign of the Kanara Coast brought a number of the families of the Gowed, Brahmins, (one of which was Grand sire of Bhatage) and established them in his Country along the ranges of the Sanha Mountain, (viz) Haig Tulwa Konkon and Karad these Hindoo Princes, being settled in the different provinces, the Mahomedan Chiefs arose, and usurped the powerw hich

try; he was the officiating Minister of a temple, which office descended to him in hereditory succession; he adopted the title of his ancestors, and applied very dilligently to the study of the Sciences. There was not at that time any profound scholars in his native country, from whom he could obtain instruction, so, after reading several poems, by which he acquired a knowledge of the Sanscrit language, he proceeded to Banares, and studied Philosophy; Bhattoji Dikshat was possessed of an uncommon fine genius, and composed an elaborate treatise on Grammar, which is called Sidhanta kowmudi, consisting of about twelve thousand verses; this work was very much approved of by the learned Pundits of Banares, by whose advice it was published and disseminated throughout Hindustan, and is much in vogue; at the latter part of his life the poet gave up his time to philosophy and contemplation and died at Kasi in the fifty sixth year of his age.

NAGOJET BHATT.

This Poet was also a Maharatta Brahmin, born in the fifteenth century of Salvahun Sak. At an early age he studied the Vede, and when arrived at maturity engaged himself as officiating priest to people of the first Class; by this employment however, he gained a very scanty subsistence, and his poverty made him despised; he consequently became disgusted and giving up his vocation, entered as a student in the College at Váhéy which is esteemed a very holy place by the Hindus, as it is situated at the source of the river

had been vested to them in those Countries, and nominated the Haigis as commanders of each detachment of their army; from that period tothe commencement of the Indian Government by the British, they maintained the title of Senwaes which title implies officers of force; in Sanscrit it is called Senad Ipati" but in the present day they are employed either as traders or writers in Government offices.—

Kristna, at this place he studied all the fine Arts and Sciences, especially Poetry; when he was forty years of age he visited Benares, where he principally confined his attention to Grammar, and diligently perused the books written by his country man—Bhattagedikshat, and made an ample commentary on it; he wrote also a work which is called Manorama, which was an exposition on the text before named, it contained about seven hundred verses, and was much used by the students at Maitheli; after he was fifty years old, he studied Muntra-Sastra, or the formula of various prayers, to Gods and Goddessess; and about this time, he wrote a commentary on Supta Sati or Chundipat, which is a portion of Márcundeya Purana; he died at Benares in the sixty second year of his age—and, it is supposed that severe disappointments in a great measure hastened his dissolution; the foregoing account of Nagoje Bhatt is taken from traditional records preserved in the College of Nadya.

SOMANATH BHATT.

Was a Telinga Brahmin, and an inhabitant of Tana Lunka, in the district of Raja mahendri; the Pundits of that place say, that he was born there in the twelth century of Salwahana, and, was long in indigent circumstances, having inherited from his ancestors only a small portion of land, which had been gven them by the former ruler of that country.

When he was grown up he had not the means of defraying the expence of a wedding, and being desirous to marry, forth with, proceeded to a kinsman and implored him to get him married; By the exertion of his relation and, some other Brahman who revered the memory of his forefathers, Somanath Bhatt was recomended to the notice of a great man, who compassioned his case, furnished the means of paying the charges

of the nuptials, and got him espoused to a damsel of respectablity. When the ceremony was concluded the bridegroom went according to custom and prostrated himself before his Mother inlaw, but she being a mercenary woman, dispised our poet, and averted her face, when he approached ; Stung with indignation, and sorrow Somanath Bhatt proceeded to Benares, where he diligently for the space of twenty years, studied philosophy, theology and the liberal arts ; when he was a perfect master in all these branches of the sciences, he returned to his native country, and on his way visited severally, the Rajah of Tekkale, Mandasa and Chakeli &c. and exhibited his learning, and, talents before them ; from each of these he obtained magnificent presents, a Palankeen and large sums of money; he purchased Gold bangles ornamented with flowers in fret work, and presented them to his motherinlaw, and the avericious woman became so delighted with the wealth and learning of our poet, that she heaped blessings on him incessently.

After this Somanath established a school of philosophy, and enjoyed a considerable degree of reputation, he wrote a second commentary on the Meemansa philosophy, and, this work is entitled Somanathcyam ; This treatise is much used by students, and procured for our poet a considerable degree of reputation ; Somanath had several children and died at the age of sixty in his native town—His descendents are still living ; The work Written by this poet is in much esteem with the natives of the Deckkan.

SAKALYA MALA

This Sanscrit poet was a native of Viru paksha near Anagondi, he flourished in the thirteenth century of Salwahana,

and was employed at the Court of Harehara Roya, as an expounder of the laws; he composed a work Called Gajendra Nejaya, which is a detail of a victory obtained by an elephant through the interposition of the God Vishnu; the book is written partly in Prose and partly in verse; Sakalya mala enjoyed a Considerable degree of reputation, but as his attention was principally confined to official duty, very little is known of the events of his life except that he died in his native country.

AKSHOBHYA DIKSHAT.

Was a Màhdhova Brahmin, and inhabitant of Sravanore, he studied philosophy from a very early age, and, is said to have been a proficient in the Carnatic, and Maharastra languages. The whole of his time was occupied in literary pursuits. He wrote several works on the tenets of the Marohawa sect, but his compositions are very scarce to be now procured, he was an able controvertist and defended his own system of theology, with considerable talents. he is reported to have died in his native village Sravanose.

Yallaya was a native of the town of Vejayanagarum, and lived in the year of Salevàhun 1290, While Virupaksha Roya was the king of Anagondey this individual was an adept in astrology and astronomy, to which sciences he regularly applied from his very infancy, he wrote several treatises on astronomy, among them a commentary on the solar system entitled Surya sidhánta, this work is in great repute throughout the Indian Peninsula, and, from it all calculations are made in forming almanacks. Yallaya did not cultivate any branch of the sciences except astrology and astronomy—he died at Vijayanagarum.

GAJAPATE—PRATAPA—RUDRA.

Was a celebrated Soveriegn of the Kalinga Country of Saleevahan ; he introduced a thorough reformation in the administration, of Justice through his dominion, and, established a regular code of laws which were entitled Saraswati Vilàs." this Royal person likewise composed a treatise on sexual intercourse.

KSHIRA—SWAMI

This poet was a Brahmin, and flourished in the reign of Pralapa Rudra, he wrote a Sanscrit dictionary, which he intitled " Kshera Swmi Nighanta ; consisting of about a thousand verses, in addition to which he wrote a commentary, On the " Amara Cosho," Kshera Swámi ; he is said to have attained a good old age without being afflicted with any sickness, owing principally to his regular and temperate mode of life.

SALEVAHANA

Was a founder of an Æra, still in use throughout the Deckkan He wrote a work entitled Sálivahana Supta Sate, on Rhetoric which like Durga Suptasate consists of exactly Sevenhundred verses—

BHASKARACHARE

Was a Brahmin astronomer, and an inhabitant of Beder, a town in the Nizams dominion, he studied arithmetic, astronomy, and astrology, from his infancy, with such dilligence and profit, that he at last was enabled to compose a treatise on those sciences, His work on arithmetic was called Beja Ganita ; He had no male issue but only a daughter named Lelavate who was herself childless, Bhaskara in consequence was resolved to perpetuate his daughters name by dedicating to her a Book,

which is one of the seven sorts of offsprings mentioned in Hindu texts ; his work on arithmetic he inscribed to his daughter A S. 1936, and, the book was Called Lalavate, After this he compose l a treatise on astrology. which was published in A. S 1050, and entitled Sidhanta Siromanè, and shortly afterwards Bhaskarachari died at Beder in the sixty fifth year of his age.

VARAHAMAHIRA

Was a Brahmin astromoner who lived in A S 1050, he possessed a vigorous intillect, and his judgement has been much admired by his contemporaries and posterity. Although his knowledge of the Sanscrit language was not profound, yet few men had deeper insight into all the branches of physics and Natural philosophy as Varaha Mihira.

He wrote an elaborate work which he Called Varaha mihira Sanhita, in which was comprised dissertations on the solar system and, Phenomena of nature, he likewise compiled a treatise on astrology and, entitled it Bruhut Jataka.

GANIKA NANDA

Was an arithmatician, who flourished at the Commencement of the fourteenth century of the Æra of Salewahan, during his infancy he was well instructed in theSanscrit langu age, in his youth he composed an astrological work, entitled Ganita Anunda, it was at first circulated amongst his immediate friends and relations, but in the course of time it was transcribed and. circulated, among the learned.

KADUMBA.

This illustrious individual was the prime minister to Gajapati Pratapa Rudra, he was a native of Kalinga, and was a man of great power and influence. He was an excellent as

tronomer, and shewed predilection for that science from his very infancy. He composed a work which he called "Jatesh Arnava" or the ocean of Astronomy, and, in the preface to that book it is related that he was born in the year 1384 of the Salewahana Æra. This work is in much repute and very useful to Hindu almanack compilers.

PURUSHATTAMA.

Was a sovereign of the Kalinga country, whose capital was Kataka, he was by caste an Orisa Khatri—and studied Sanscrit from his infancy—being desirious of compiling some work for the use of private Sanscrit schools, he at the request of several celebrated Pundits wrote a dictionary intitled Purushotama Nigantu ! which was published in the Eleventh Century of Sàlèvàhana ; this king died shortly afterwards.

KALYANA MALLA.

Was a Brahmin, and a native of the kalinga country, he flourished during the reign of Ananga Bheema. King of Kalinga, who built the temple of Jagunnath in the year 1119, of Sálévāhana, which is proved by inscription ; he composed at work on sexual intercourse, and called it Ananga Ranga after his royal master.

VARADACHARYAH.

Was a dramatic poet of the Vystnava sect, and an inhabitant of Kanchi, he lived about the time of Kristna Roya, Maharaja, king of Vidyanagra or Anagandi, and, was a descendant of the pure tribe of the learned Vystnávas and related to Tatàchari chief Guru of the Panugond, kings. Varadachareyah studied Sanscrit poetry from his very infancy, as he was possessed of a quick genius and retentive memory, the works of all the best poets were very

familiar to him. His imagination and invention were so fertile that he could compose a hundred verses in an hour, and a single day was sufficient time for him to complete a regular poem ; he wrote a Poem called Vasanta—Tilaka, discriptive of the great festival of Ranganath, and the procession of his car ; in this work the author has given great proofs of his power of invention and talent at florid diction ; and, introduced into it very sublime sentiments and reflections, blended with descriptions of sundry people of different nations and tribes, their conflixions, the fashions of their dresses, appearance. and, languages; the dalliance and, quarrels of lovers ; the tricks of Juglers ; antics of baffoons ; and, posture of dancers, the fights of rams, and cocks; dramatic exhibitions; triumphal arches, and decorations ; the processions of the chariot ; the acclamation of the multitude, the beauty of the women ; the stringing and scattering of flowers, and various other subjects. This elegant work was dedicated to the God Runganath, and, a copy of it circulated to every Vishnu temple in the Peninsula. It was so much admired that several Rajahs made the author very valuable presents, which made him rich and independant the remainder of his life ; towards the close of which, Varadacharey undeviatingly employed his poetic powers, in works in praise of the God Vishnu. This renowned bard died at Kànchi in the fifty fourth year of his age.

VIDYARANYA OR MADHAVA—BHATT

Was a native of a village called Pampa, which is situated on the bank of the Tunga Bhadra river, he was born in the 13th century of Salevahana and flourished in the Reigns of Hariharra Roya and Bukka Roya, Kings of Vidyanugur ; Madhavabha

was in very distressed circumstances, from his birth till he was forty years of age; he had a numerous progeny, for whose support he was necessitated even to beg alms. While in this condition, It is said, that a stranger who was a prophet, and, who had come to worship the God Virupacheswer, one day visited him, and taught him certain formula of prayers through which wealth and honor could be obtained.

Madhavabhat being duly initiated, devoted his whole attention for a considerable time to the abstracted devotion of the image of a Goddess, and it is said, that the divinity being gratified with his prayers became manifest in a human form, resembling his wife, and confered on him the Gift of wisdom and pre-eminent knowledge, and changed his name to Vidyaranya, which being interpreted, means a forest of knowledge; this poet wrote a very elaborate and luminous commentary on the Vides, entitled Vedabhashya; he assumed the habit of a Samyasi, and, renounced all secular concerns and, his time was intirely, taken up by intense devotion. It is said, that he had another interview with the Goddess, who revealled various events, and discovered to him some hidden treasure, which Vedyaranya bestowed on the Shepherd of the name of Harihara, who afterward became founder of Vidyanugur, and, Soveriegn of the city; when he was about sixty years of age he composed fifteen kinds of theological works and, called them Panchadasi, which he taught to numerous Scholors, he also wrote a commentary on the text of Parasara and, called it "Parasara Madhaveyum." This work was compiled for the use of Bookaroya; for that monarch, Vidiyarana also wrote a work intitled Vidyaranya Kalagnauam, which was a prophecy of the revolutions of the kingdom, and, the deeds of various soveriegns which ruled over it, till the subjugation of the counity by the Mahomedans.

Harihara having been much obligated to Harihara, and, admiring his talents and worth, chose him as his Primeminister, and intrusted all the affairs of state to him ; his liesure hours Vedyarana devoted to the instruction of several students ; by the good management of his minister, Harihara enjoyed great prosperity, and, his dominion extended to all sides; Vedyarana after some time made a tour round several holy places, and, at last returned to Pampa, with several individuals whom he had confuted in controvercy and, who became converts to his opinion.

When he found himself incapable through age of composing any other works, he took great pains in correcting and revising the literary productions he had already published, and, after having a great number of Copies transcribed, he had some buried in the bowels of the Earth in different places, some, secreted in excavations of the rocks and the remainder distributed in Mutts or Colleges in holy places, reserving a few Copies for the use of his scholars. Ten years of his life he entirely devoted to devotions and, religious Contemplation on the divinity ; he died at Pampa at the age of ninety.

Some of this authors works were dug out of a pit, by the emissaries employed by the late Col, Colin Mackenzie, to collect literary materials in the ceded district in 1811, the characters in which these works were writte are mixed and obsolete, and, a few individuals can now be found able to read them; the late Colonel Colin Mackenzie however by employing most learned natives has been able to get a great part of these manucripts translated.

VIDYANATH.

This poet was a Brahmin, and a native of Ekasila Nagur or Orungole ; he flourished in the 13th century of Saleevahana,

during the reign of Pratapa Rudra; Vidyanath from his infancy studied the Vede, but was a short time after invested with the sacerdotal thread, he unfortunately had a law suit with his Cousin, by which he lost his small patrimony, and fell into very great distress; at the age of sixteen he began to read the Ramayan and other Sanscrit poems, in which are comprised the actions of the ancient kings and heroes; afterwards diligently applied himself to the study of the Sciences. When he was forty years of age he composed some verses of Cosmogony, which were very sublime and harmonious, and much admired by his Contemporaries; by this publication he raised a small sum of money for his maintainance; Vedyanath had a daughter; as he could not realize sufficient money by his lesser compositions to defray the expence of her wedding, he felt very unhappy, and knew not what to do, he however recollected an observation made by an ancient poet, that a person should not court the favor of the lower orders of society but should seek the patronage of Kings and exalted personages, for the proverb says, "a Poet, a damsel, and a creeping plant, cannot thrive without protection," Vedyanath accordingly wrote an epic poem, and called it "Pratápa Rudreyum," in celebration of the heroic actions of the King Pratapá Rudra; this elaborate poem is one of the most finished pieces of florid composition in the Sanscrit language. It abounds with metaphors, similes, and tropes of all kinds, with the description of varions victories of the Monarchs over foreign potentates, interspersed with various episodes, in which love scenes are beautifully portrayed. While this work was composing, one day the poet was sitting at Court near the minister of the King, the poet Sivia entered the royal presence, and being a native of Eleswera Agrabára, whose inhabitants were suffering under some grievance, he repeated the following Sanscrit verse.

Nava Laksha Dhanur Dharadhi Nadha.

the chief of nine lack of Bowholders Prudhweem Sásati Vira rudra Bhupa; the heroic Rudra ruling the Earth.—Abhavut Parama Agrahara Peeda, excessive burdens oppressed the Agrahara (or towns of Brahmins.)

It is said that the King Vira Rudra immediately ordered the lands of the Brahmins to be restored to them free of rent; at this moment Vedyanath added the following verse.

Kucha Kumbheshu Kuranga Lochananam.

The raised breasts of the antelope-eyed damsels.

Which entirely converted the meaning of the former verse, for the word Agrahara has a double signification—viz. lands of Brahmins or conspicuous necklaces; the poetry composed by the aggrieved Brahmin was a reproach to the King, but with the addition made by Vidyanath it became a great compliment, as will be seen when the verses are taken together, and keeping in mind the double meaning of the word Agrahara.

Nava-laksha dhanur dharadi Nada—Prudhweem Sasati Vera Rudra Bhupa, Abhavat Paramagra hara; Peeda, Kucha Kumbheshu Kurunga Lochananám.

The chief of nine lack of Bowholders the heroic Rudra, while ruling the earth, by an excessive burden of necklaces, oppressed the raised breasts of the antelope-eyed damsels.

Pratapa Rudra, was much pleased with the quick genius of the poet, and made him magnificient presents much to the gratification and admiration of the whole Court. The King encouraged Vedyanath to proceed on with the epic poem, and promised him a suitable reward when it should be finished. While our poet was writing the book, Pratapa Rudra was taken prisoner to Dhelhi, with whom he was at War. The King was in captivity three years, after which he returned to his kingdom, and being disgusted with this world, resigned the secular affairs,

and made over his dominion to his brother Annamadeo, to whom he recommended the poet Vedyanath; Pratapa Rudra being much pleased with the production of the above named poet, delivered to him his ring with authority to draw what money he pleased from the banker of Orungole, by which means Vedyanath obtained sufficient for the expence of his daughter's marriage, and for his own comfort and livelihood; the King Annamadeo, directed several copies of this author's epic poems to be transcribed and distributed through different Provinces, and were held in very high estimation; he also made Vedyanath, principal of the College which he founded and endowed, and which could boast of numerous students, who were maintained on the foundation; the Poet died in the fifty fifth year of his age during the reign of Annamadeo.

VEDANTACHAREY.

Was a Brahmin of the Vystnawa sect, and, a native of Kanchi, who lived about the time of Vidyaranya, after he had been invested with the sarardotal thread, he diligently perused poetical works, especially those in which the actions of the kings of the solar and, lunar Races were recorded, he likewise studied Grammar, and logic; when this poet had attained to the age of forty, he visited the Courts of the Karnatic and, Dravida Princes, where, it is said, he confuted the Pundits in religious controversy; he gave out that he was born by the spirit of Venkateswer, for the purpose of reforming the errors that had crept into the Vystnava religion, for the rites performed by the Tengul Brahmins were entirely corrupted by the interference of Satanees or the fourth Class. He established a pure system of ritual, and wrote precepts to be observed by Kings, and people of all Classes, which were most approved of for their justice

and liberality; Vedantaçhari after this resigned all secular concerns, and retired to a hut at some distance from Kanchi, where he subsisted on alms given by seven Brahmins, which was quite sufficient for him and his wife, and, a diciple who constantly resided with them; Vedantacharis's mode of life frequently excited the compassion of individuals who admired his talents, and, as he had made it a rule never to receive money from any one, but such articles of food, only as were necessary for his daily subsistance, they often secreted the pieces of Gold andsilver coins among the rice they gave him. Whenever Vedantacharey discovered it, he used invariably to threw it away, as did his wife; if the poet had failed to discover the stratagem exercised towards him by the charitable, she was a virtuous woman, and obeyed her husbands command in every respect. Vedantachari in this state of seclusion composed a theological work, and called it Vedanta Bhasga.

He also wrote a drama, called Sunkalpo Suryadya, which is much admired, and used by all the students in the colleges in the south of India; this poet, it is said, wrote one hundred and three books, on various subjects, most of which are intirely lost. The latter years of Vedantachari were employed in religious contemplation, and becoming infirm through age, he resolved to assume the habit of a Sanyasi, and renounce the world; he obtained the consent of his wife, and put his resolution into execution, having first delivered her to her brother and father. Vedantachari died in the seventeenth year of his age at Kanchi. His desciple Varadachari ministered to him till the hour of his death, this faithful, and affectionate pupil wrote a book entitled Vedanta Vejaya, in which all the good qualities of his preceptor were set down, it is stated amongst other praise worthy traits, that Vedantachari

never courted the favor of princes, nor received any presents from them, but he subsisted in early life by the produce of his labors, and latterly by illeemosynary aid ; in this book were also set down the various texts respecting religious rites, that were expounded by the above named Gurru.

LAKSHMI NARAINAPPAH.

Was a native of Magadi and son of Venkappa, he was by caste a Neyogey Brahmin, and, dwelt in the Karnata country, for a considerable time ; he flourished in the 8th century, and was contemporary with the Mysore Prince, Nunda Raja Wadeyar, at whose court he had an official situation. This poet made himself master of the Kanarta or Carnada language and, afterward studied Sanscrit in the school Màgadi ; he was possessed of a fine genius, as he had perused nearly all the best poems extant ; he composed some very nice hymns and songs on different Gods, these effusions were generally admired, and, were coming to the notice of Numda Raja ; that prince sent for him and, after presenting him with robes, jewels, and other valuable presents, appointed him to the post of Sastri of the Court.

At the command of the king Lakshmi Narainappah he composed an epic poem entitled Nunda Raja Yasa Bhushanam which being interpreted means the ornamental fame of Nunda Raja ; this was a very elaborate work, for every verse of it bears double significations, one way alluding to the kings domestic concerns and, in another sense to that monarchs public transactions. This work consists of five cantos, the whole of which was completed in the course of one year, and dedicated to his sovereign. For this performance Lukshmee Narainappa received from the king

the grant of a tract of land, in the district of Magadi; after this he devoted his leisure hours in writing dramas, on subjects selected from Mahàlbhàrat. When he was thirty years of age, he proceeded to the annual festival of Nanjan God, and, wrote a poem on it, which he called Nanjunda-Nataka, in which a very fine discription is given of the procession of the God in his Car, and, all the ceremonies of the festival, from the begining to the end. It is said, that Lukshumi Náráyana finished this poem in five days. He wrote other poems severally called " Uttara Go Grahana, which is a relation of the seizure of cattle of Verat Rajha by Duryadhan's Army, " Sarada-Sumphava, respecting the birth of the Goddess of Eloquence, " Ramdha-Natak ; the dance of Celestial Nymphs in the Court of Indra., this Work consisted of one hundred verses." Iravata Vejaya; the victory of the Elephant of Indra, and many other works. This poet acquired large sums of money by these compositions, part of which he applied in digging a large square tank with flights of stone steps to it, and had Coconut trees planted round it ; Luckshmee Narain had a fine library of books principally in the Sanscrit dialect, and a few in the Canada language, he had many scholors whom he instructed in the rules of Prosody ; the students of Kaleyana Durg Roydrug, Gutti, Ratnagiri, Madhyagiri, and Nunjangod hearing of the fame of his abilities came under his tuition ; and, it is said in a short time they became proficients from the able lessons he gave them, and were soon enabled to compose books themselves ; the poet in question wrote on various subjects till the last hour of his life, and his works are numerously dispersed in the Southern and Western

quarters of the peninsula. Lukshmee Narayan died in the sixty first year of his age at Magadi and bequeathed his library to his son Suraphah.

VENKATACHAREY.

This Poet was a Veystnava Brahmin and, a native of Arasánifala Agraharum; which is situated between the rivers Bahu and Payaswine in the Province of Tundeer a Mandalum or Kánchi Mandalum; and was of illustrious discent, for his father Ragunath Dikshat was a priest of high rank, and reputation and author of several religious works in great, estimation among his country men; Venktacha'ey was Court Pundit of Pralay Kávèri one of the Rajah's tributary to the throne of Vejayanager; from this prince he obtained grants of land; he made ample commentaries on various difficult text and, among them Sunkalpa Suryodaya, Venkatachari obtaines the name of Venkatadwarib, from the many sacrifices he performed he was well versed in philosophy; history and logic; like his father Raghunath Dikshut he amused himself in the composition of elegant Sanscrit poetry; he was the author of Viswaguna Adarsana, a work highly celebrated throughout the Southern Peninsula, it is composed partly in prose, and partly in verse, and much ingenuity is shown in the management of the polemic arguments contained in the dialogue, of the two Gandhar was, one of whom is a panegyrist, and the other a Calumniator on very subject, this gives our poet an opportunity to display his knowledge in Indian theology, history, Geography and logic; the poetry is rich and Sublime, and the language of the prose copious, and elegantly combined, forming on the whole a delightful mental treat to the natives of the south, who peruse the work for instruction and amusement.

There are but a few copies of Viswa Gunadarsana to be met with in the north of India, at present, but the merits of the work will undoubtedly, speedily cause it to be multiplied, the incouragement moreover given by the liberal public to oriental literature and the advantages resulting from the printing establishments lately introduced into the country, will,, no doubt shortly cause this excellent work to be brought into general notice to the edification of the native population.— Some of the discendants of Venkatacharey are still living, but none of them have inherited the Genius and talents of their forefathers, whose works have added much to the beauty of sancscrit language, and, will in all probablity be as perpetual as that dialect.

APPAYADIKSHAT.

Was a Dravida Brahmin and an inhabitant of Adipolum Agrahara, which is situated 40 S. E. of kànchi, he was the son of Naraindishat and flourished in the sixteenth century of Salivanana ; It was the common opinion of his contemporaries that he was born from the spirit of Siva, for the learning he exhibited in divinity, and theology they thought too surpassing to be alloted to mere humanity; at the age of twelve years he perfectly studied the Vedes, and was besides master of several abstruse sciences. Appayadikshat was particularly devoted to the worship of Siva, and obtained the name of Siva Bhakta or diciple of Siva; He married three wvies by whom he had eleven sons ; before he was stricken in years, he obtained the favor of Venkatapate Royulu king of Chandragiri, for he confuted all the monarchs pundits in open courts on topics of religion and, in various points in philosophy, especially in shewing the perfect parity between

Siva, and Vishnu, the above said King made him a grant of a tract of land rent free for his own maintainance and that of his pupils, whom he instructed in philosophy and the sciences; Appayadikshat was the author of the following works for the use of those who follow the faith of Siva.

Sivàrchanà Chandrika..... { Moon of adorable Siva in thirty Chaplets.

Siva Tatwa vivéka..... { Knowledge of the sect of Siva in twénty chapters.

Siva Mani Dipika..... { Splendor of the sun Gem of Siva.

Atmàrpana..... { A Work in one hundred stanzas on the Siva faith.

The first three works abovementioned, Appayadikshat wrote after having performed numerous sacrifices.—It is said, that just before he composed his last work Atmapana, he partook inwardly of the seeds of a plant called Dhattur, which is reported to have the extraordinary quality of clearing the intellect, and fitting the mind for religious Contemplation; by the use of this medicine, it is given out, that Appaya Dikshat became inspired and dictated extemporarily to four amanuenses the poem in question, which is very much admired throughout the deckkan and the southern Provinces.

Appaya Dikshat in course of time visited the kings of Trichanapilly, Tunjore, and Madura, who severally by their presents and favors gave the poet very great encouragement, on account of his talents and virtues, so that being a strict observer and zealous advocate of all the forms and rituals he performed through the bounty of his patrons, numerous sacrifices on the banks of the kavèri; Wherever he went he Chanted forth the praises of Siva, and, proselytes to that faith from the Vishnu religion.

Tatachàri who had been vanquished and baffled by Appayadiksat at the court of Vënkatapati, in a religious dispute cherished a mortal hatred against his opponent and was determined to distroy him by any means ; to effect his purpose, he engaged a Gang of ruffians to waylay and murder our poet as he was passing through a forest, the villians set upon Appayadikshat, but just at the moment, It is said, that a valliant hero suddenly appeared and driving off the assassins rescued Appayadikshat from the danger he was in of losing his life ; This circumstance having come to the knowledge of the Rajah Venkotapatee, he made the poet valuable presents for his steady faith in Siva. Appayadikshat at the age of sixty years was preparing to go to Benares, but When the learned Brahmins of Chilumarum were apprized of this resolution, they entreated him to come to that place, as according even to his confession Chilumbarum was a more sanctified place than kási, and, the resorvior Siva Ganga more holy than the river Ganges.

In Conformity to the wishes of these Brahmins Appayadiksha was induced to alter his resolution and, he forthwith proceeded to chilumbarum, where he remained engaged in religous exercises for the space thirty years. At his death he was in possession of five crystal Lingums two of which he presented to the Bràhmins, one to his nephew to be established at Madura, another he gave to his relations, and the fifth, he established himself at Chilumbarum shortly after, when he departed this life. Appayadikshat was the author of Eighty four books, on theology Rhetoric and philosophy, among his works the kuvalayanundum, (the delight of the lotus) and, the Probadhachandrodaya (rising moon of Genius) are very much admired, and continue to be universally read by the learned, but the other is unfortunately lost.

AYADIKSHAT

This poet was the nephew of Appayaddikshat, he possessed a General knowledge of the sciences, and his skill in poetry was considerable; he was raised on account of his talents to the dignity of prime minister to Tiru Mala-Naiek. Rajah of Madura; the affairs of whose kingdom he managed so, as to cause it to prosper; After the death of his father Ayadikshat wrote a work which he called Neelakanta Vejayam, to Commemorate the victories in religious controversies of his father in various Provences. In this poem an excellent description is given of the different countries. This work is in the dramatic style.

RAMANUJACHARI.

Was born in the 11th century of Saleevahan; during the reign of Betta Vardhan, King of Dora Samudrum, at Sree parumnture, a place situated twenty four miles west of Madras, on the road to Kanchi or Canjevarum, at eight years of age he was invested with the Sacerdotal thread, began to read the Vede and studied the sciences; he made a tour through different countries, and visted Maluccota, when he prevailed on the Brahmins by his exhortations, and, example to alter the worship of that diety; he then proceeded to Dorasamudra through Tonnure, and gained the good will of the sovereign of that country, by exorcising an evil spirit and casting it out of his daughter, for this act he was magnificently rewarded, by the King, whom he converted to the Vystnava religion, after this the Poet visited different holy places in the peninsula, instructing at all times the Vystnava Brahmins in a pure form of ritual; he took Yamdncharry as his diciple, and made a tour through Tirupate, Jagunnath, Kasi, and Jayapure, established firmly the

Vystnava religion in those places, and founded several Mutts. The King of Jayapure was very much pleased with his discourses on the Vystnava religion, and excited by zeal, he destroyed several jains in the oil mills. He established a Vystnava Mutt in that place and afterwards at Badari Narayan where he paid his homage to that deity, and, finally returned to the peninsula, where he composed a commentary entitled Sree Ramunuja Bhashya on the Sutra of Vyas, comprizing one hundred expositions of the philosophy of Vyasa; he also composed several other works such as Chanda Maruti respecting the Vystnava Sect, and a commentary on the Bhagawet Gita; after this he exhibited extraordinary, skill in framing a pure code of rituals for Vystnavas; at the age of fifty he entirely renounced all secular concerns and became a Sanyási, devoting the whole of his time to the contemplation of the divinity, and reading books of philosophy and theology. Rámánujàchàre died at Sripanumuture, his native town; many individuals of the Vystnava faith believed him to have been an incarnation of Sesha the serpent on which Vishnu reclines; and, they raised a metalic image in representation of Ramànujacharey and denominated him one of the twelve chiefs of alwars.

SARNADHARA.

Was a celebrated historian and poet, he florished in the eleventh century of the Salivahana Era, during the reign of Anunga Bheema; he was the son of Dámodara, and his grand fathers name was Raghavadeo, who was chief pundit at the court of Raja Humvera; this poet composed a work called Hamvèra Vejaya, in which the genealogy and actions of the kings of Humvéra are noted down; he also wrote a volume on miscellanious subjects, and named it Sárnadhara Padhati; Sarnadhara lived to a good old age, but no authentic account o his time, and manner of his death has been handed down to posterity.

TATACHARI.

Tatachari was a poet of the Vystnaven sect, he was a native of Kánchi, and so celebrated was the account of his virtues and talents, that according to tradition. he was believed to have been born from the spirit of the God Vishnu; he flourished in the sixteenth century of Saleevehana and, obtained the surname of Kaniyádanum' on account of numerous nuptial ceremonies, which were performed at the expence of his benevolence; Tatachari wrote a work on philosophy which he named Sátiveka Brahma Vidya Vilàs, (or knowledge of the mild influence of the supreme being; this poet was household priest to Chandragri and used to visit him by traveling post, from Kanchi; while he was absent from home his chaste and affectionate wife was in the habit of standing at the gate of their dwelling, waiting the arrival of her husband; one unfortunate day, when he was at his usual station, some wicked unfeeling wretches assembled round her, and invented a tale that her husband had met with some accident, and was killed; this affectionate woman on hearing this false intelligence, fell down in a swoon and expired; at his usual hour Tatachari arrived, and beholding the fate of his wife, immediately died of grief; so this amiable couple in one day met an untimely fate; Tatachari was much regretted by all classes of the inhabitants, for, exclusive of his pre eminent erudition he was a most affable and benevolent individual, bestowing large sums of money on the indigent especially for marriage ceremonies.

POTIAH.

This Poet was a Brahmin and a native of Kàkambari, which is Agraharum; situated on the bank of the Godavery, and which was granted to certain Brahmins by Mukanti; this place is in the district of Rajamandry, in the Telugu Country. Potiah was the son of Singiah, and had three brothers, whose names were Singiah, Comáraswami and Annamia, he studied the Telugu

language in his infancy, and at the age of eighteen he was a perfect master of the dialect; he learned Sanscrit and, read through several poems, such as Magha, Bhoja Champu and many others; in due time, he obtained a complete knowledge of Sanscrit, and, in the year of Salivahana 1388, he composed a voluminous work entitled "Prasanga Ratnávali, which being interpreted means "a necklace of the gems of discourse." The subjects were taken from different ancient texts, which he embodied, and taught after his own manner. This work comprised eighty three books which were placed in the following order, 1st On Elocution, 2nd Praise of different Gods, 3rd On the Ten incarnations, 4th On the holy city Kási, 5th Dialogues between Uma, and Mahéswer, 6th Domestic matters, 7th On the fourages, 8th On the Vepra or Hermets; 9th On language 10th On Prosody, 11th On friendship, 12th On fortune, 13th On the well disposed, 14th On the wicked, 15th On people of evil propensities, 16th On useful animals, 17th On Ethics, 18th On Rejected phrases. 19th Rules for Moral conduct. 20th On love. 21st On Mendicity. 22nd On envy. 23rd On luxury. 24th On different modes of Genuflexion, and Prostration. 25th On the means of acquiring riches. 26th How to obtain good sons. 27th Description of an ignorant and profligate son. 28th On Wealth. 29th On indigence. 30th On alms and deeds. 31st On Justice. 32nd Gratitude. 33rd On the choice of places. 34th On the choice of time and persons. 35th On the treatment of guests and hospitality, 36th Description of inspired maniacs. 37 On future rewards and punishments. 38 On infidelity. 39 On Coveteousness. 40 On morality. 41 On twenty different prime qualities. 42 On resignation from secular affairs. 43 On resuming donations. 44 On the three praise worthy actions of a King. 45 On History and other texts. 46 On eighteen books of Mahâbharat. 47 On the fifty six Dasums. 48 On the seventy two influences. 49 On the sixty four sciences. 50

On the five attributes of sovereigns. 51 On the duties of a King's prime minister. 52 On the uses of Areca nuts. 53 On vegetables. 54 On truth. 55 On the qualities and propensities of females. 56 On chastity. 57 On the concreamation of widows. 58 On benevolence. 59 On Hypocracy and on salutation at the Courts of Monarchs. 60 On manual labor. 61 On the anatomy of the female body. 62 On the limbs of woman; and their ornaments. 63 On the breasts of females 64 On the passions of women. 65 On sexual intercourse. 66 On the performance of ablutions after menses. 67 On adultery. 68 On polite conversation. 69 On castes. 70 Description of the morning and evening. 71 Description of the rising moon. 72 On the defects of the moon. 73 On the valor and fame of the different celebrated Kings. 74 On polished versification. 75 Description of the six seasons. 76 On verses of occult significations. 77 On verses of plain and evident interpretations. 78 Description of the sixteen degrees of the light of the moon. 79 On the classification of the female sex. 80 On the duties of a writer.

Potiah dedicated this laborious work to the God Iswer. after this the poet established a school, where the Sanscrit and vernacular dialects were taught to numerous students. His leisure hours this poet devoted to reading, and, the composition of didactic pieces, which being circulated among the literary of the Telugu Country were very highly extolled for their harmony and moral tendency; Potiah derived but little increase of fortune from his works, although they were much esteemed at the Courts of different Kings and princes; he died at the age of sixty five, leaving behind him several children to perpetuate his name.

PEDDIE-BHATT.

This Poet was by caste a Brahmin of the Konicharla family,

and a native of the village Parima in the Ellore district; he florished in the thirteenth century of Saleevâhana, during the reign of Survagna Singama Naidu, this poet's life furnishes a striking example to show that the mind may lie dorment for many years; until by some fortuitous concurrence of circumstances, their energies are brought into action, for in the earlier part of his life, Peddie Bhatt was so occupied in learning that he was universally thought to be a mere blockhead, and his memory was so bad that he forgot in the evening that which he had learned in the morning; in this state of stupidity our poet continued, till he was thirty years of age, at which time (it is related of him that) he was one day sitting in his house pouring over a Sanscrit book, and could not con his lesson for the life of him; notwithstanding all his endeavours; his sister in law, who was close to him pounding rice, burst out into a loud laugh at his vain labours and looking archly at him, exclaimed in the Sanscrit, Musalah Kesalayati, my pestle will-bud, by which she implied, that the pestle she held in her hand would blossom before her brother-inlaw would be able to learn Sanscrit; stung to the quick at the reproach and mockery of a women, Peddie Bhatt hastened out of the house, and made the best of his way to a man in the neighbourhood who was esteemed as a prophet; and he took up his abode with this holy man for some time; and it so happened that one day Mulliah went home; and, left his brother with the prophet before mentioned, who it is said, suddenly took ill, and found the pains of death coming on him. He anxiously called out Mollah, who being absent his brother Peddie Bhatt answered the Sage, and came in to his presence; the prophet vomited into his hands, and, it is said that Peddie Bhatt, by eating the vomit became inspired with prophetic spirit, and, possessed scientific knowledge of every kind; Mulliah returned finding his master dead, on understanding that his brother had received from the deceased

sage the gift of prophecy and knowledge, was quite inconsolable, and uttered imprications on his brother because he had deceived him, and obtained a promise from him that he would not compose any original work in his own name, but that he might write as many commentaries as he pleased; after this Peddie Bhatt wrote many commentaries and five poems, entitled "Pancha Kàvya" and Nishidham, a poetical history of Nala, and numerous commentaries on several difficult texts; he then made a tour to several holy places, and went to the Court of Sarvagna Singamanad, where he exhibited his poetical powers, and was dismissed from the Court of that Monarch, after receiving valuable presents; Peddie Bhatt constantly employed his pen in making commentaries on difficult works, but as no mention is made in any of his books of the number he wrote, no judgement can be formed of the extent of them; those that have survived the destruction of time, are much esteemed by the learned—this poet died in the sixty second year of his age. His elder brother Mullinath composed a work entitled Mullinathya, which consists of one thousand verses that bear a double interpretation, and was much admired in all the Telugu Provinces; the death of this poet took place during the life time of his brother.

LAKSHMANAKAVI.

This poet was a Smarta Brahmin, of the Vurnasi tribe, and a native of Bunder Circar, he was the son of Venkatesa Kavi and lived in the fifteenth century of Saleevahana; in early life he studied the Telugu, and Sanscrit languages, and spent fifteen years in the perusal of books written on various subjects; especially beautiful poetic compositions; Luckshmana kept company with the public dancers, and accurately observed their various postures and motions—as described in the work called Bharata, finding himself despised by the respectable people on account of his associating with common singers,

and dancers, he determined to relinquish their society, as such was derogatory to his character ; and avail himself of his knowledge in poetry to compose some work deserving the regard of the learned ; by the advice of several Pundits he resolved to complete Bhoja Champu, commonly called Champu Rámayun, only five books were written during the life time of Bhoja Rajah, in consequence of the death of Kaledoss ; and no one since had been able to finish the poem ; Lukshmana undertook to complete the task, and produced the sixth book of that work, called Yudha Kanda, consisting of two thousand verses, this effort procured for our poet great renoun, and obtained for him the title of Bhoja Champu Lukshmana. The Rajah confered on him marks of distinction and presents and his book was studied in different colleges. Lukshmana died at Masulipatam when fifty-five years of age.

KELADI-BASAVAPPA-NAIK.

Was a ruler of Keladi in the Bednore Country, he lived in the sixteenth century of the Salivahana Era ; There is a work in existence called Siva Tatwa Ratna Cara, or the ocean of pre-eminence of Siva, of which he is the ostensible author, but it is well known that the work was composed by the Pundits of the Court ; it treats on several arts and sciences and seems to have been executed with much labour.

URAGAPPA-DUNDA-NATH.

This Sanscrit Poet was a Military Officer of high rank. It is said, a commander of the force of Harihara Roya founder of Vidyanugur, and, its first sovereign ; he was born at Anegondi and flourished in the twelth century of Salivahana, Uragappa Dundanath was well versed in the Sanscrit Grammar, and composed a dictionary which he named Nànàrdha Ratnamàla, this book was used in the different colleges in the Peninsula.

JAGUNNATH PUNDIT.

This Poet was, a native of the town of Mungonda, which is situated in the Telugu country, he was the son of Ramachandra Upadhaya, a Brahmin of the Veginad tribe, and was contemporary with Akbar Shah ; Jagunnath did not learn a word of the Sanscrit language, till he was past twelve years of age, when he went to the house of his brother-inlaw and studied the Sanscrit poetry ; by indefatigable exertions he acquired a competent knowledge of this learned language, and became a poetof no small talent; he visited the court of the Karnatic Rajah, but not meeting with the countinance that he expected, and, that his abilties merited, he wrote some verses expreessive of the neglect he suffered, that the same might exite attention towards his endeavours ; but notwithstanding this stratagem, his labour continued unheeded, and he in disgust forthwith proceeded to the court of theMahar-astra sovereigns ; as he was clad in mean attire no notice was taken of him, even there, until raising his voice he repeated the following lines :—

The kokil singing amidst a flock of crows,
His melody tuneful warbling shews;—
And while the power of harmony displays,
The verdant groves re-echo forth his lays,
The forester enchanted by his song,
Indigent drives away the sable throng.
That no vile crooker of the kowing race
Should near the vocal stranger hold a place.

Tthough the censure conveyed in this extemporaneous effusion was sufficiently galling, yet the sovereign conferred large presents and suitable apparel on our poet. Jagunnath Pundit after this, proceeded to Jayanpore where he staid many years ; in this place he vanquished several Pundits in public disputations on various subjects, here he established a school wherein he instructed numerous pupils in the Puranay ; while residing at Jayapore he understood that the emperor of Delhi, entertained many Pundits at his Court ; as Jagunath among his other acquirements possessed a

perfect and critical knowledge of the persian language, he was determined to pay this monarch a visit, he therefore proceeded to Delhi, and on his arrival there composed some Persian and Sanscrit verses in which he described the beauty of the kings steeds as they paraded in front of the gates of the palace; when Jagunnath came to the Royal presence he repeated some verses both in persian and Sanscrit, in which he censured the worldly pursuits both of the Hindus, and Yavanas. It is said that in the court of the Emperor Jagunnath confuted all the Pundits who were opposed to him; and the fame of his talents spread abroad, that he was a very comely person; and it is reported that the daughter of the Emperor who admired his talents and had frequently seen him through the venetians of her apartment, became violently enamoured of him; the strength of her love was so great she at last revealed her passion to her mother—and requested her to marry her to Jagunnath; the name of this illustrious lady, was Lavangi, she had just arrived at the age of puberty, and was a very beautiful and accomplished princess.

Jagunnath Pundit was also smitten with the charms of the Emperors daughter, and wrote verses in praise of her beauty; Allthough the princes's mother was adverse to the match, yet finding her daughtersexistence dependedon the fulfilment of that event, she on a favourable opportunity disclosed the whole affair to the Emperor her husband; this monarch was much greived at learning this intelligence, and, at last gave his consent; the couple were married with all due forms; Jagunnath Pundit had no issue by the Princess and he proceeded to Benares and excommunicated him, but he gave a pair of images to the Vyatnavas for the Yadava mountain, who established them on a high place and called them Chall Pilla Roya; according to tradition Pundit Roya and his wife saught a voluntary death in the river Ganges; after his death his diciples published his works in poetry—

with an account of his town which they call Pundit Roya Sataka ; it must be observed, that the foregoing account of this poet is taken from traditionary accounts handed down by his disciples and do not deserve implicit credit ; the marriage of the poet with the daughter of the emperor of Delhi, is a mere fiction, or the circumstance would have been authenticated in some books of history.

TELUGU POETS.

NANNAYA-BHATT.

This Poet lived in a very remote period and was, contemporary with Raja Narendra, King of Rajamahendry ; from his very infancy his mind was touched on religious duties ; he made very rapid progress in the study of science ; he was very learned in the vede, and performed numerous sacrifices ; he wrote a Grammar of the Telugu language, and entitled it Andhra Sabda Chintamane and Lakshana Sàra ; in the composition of this work profound learning, and extensive reading are evinced ; and Nanaya Bhatt was well qualified to compile on philosophy ; as he had carefully studied, the treatise written by Brihaspati and Vyasa ; this poet also translated two volumes of the Mahabhurat into Telugu, in conjunction with Narain Bhatt Brahmin of Indra, but while employed in translating the third volume, Nannaya unfortunately died ; and as no other poet would undertake to complete the translation, a disciple of Nannaya Bhatt named BalaSarasuenate, who was a fellow student with Saranaga Dhara, the son of Raja Narendra completed the work after intense labour and application.—Nannaya Bhatt, it is said met with a premature death, and although he was a celebrated poet, and his works were held in great estimation throughout the peninsula, yet authentic tradition furnishes but very scanty materials to compile his biography.

TEMMAYA SATTI.

This Poet was the son of Chimorsee Satti; and grand-son to Bekkala Gurappe, and was a native of Rajamahendry; he composed a work called Kanaka Prana, it was written in the Telugu language, and the subject of it was a rape committed on a virgin of the Vysya caste by the Prince Vishnu Vurdhana; in the poem a pathetic description is given of the lamentation of the unfortunate damsel who had her Chastity corrupted; who being inconsolable for the loss of her virginity, immolated herself on a flamingpile; it is said, that one hundred families who were related to this maiden, sacrificed themselves with her. This tragical event happened at Panugondee near Rajamahendry; after the death of the abovenamed virgin a temple was erected in honor of her, where an idol was established called Kanka Paramaswari, and is still in existence; to which people of the Banyan caste pay adoration and homage.

TIKKANA SOMAYAJE.

This was a famous historian and poet, and a native of a village called Potture in the Nellore District, he flourished in the twelth century of Salivahana. When he was very young he studied Telugu, and Sanscrit under Kavi Rakshasa, and in a short time, made very rapid progress in those languages; at the desire of Manua Sedka Raja he undertook to translate Maha Bharut into Telugu, and completed fifteen volumes in a comparatively short space of time, he possessed a quick genius and ready talents of versification in addition to a Critical knowledge of the Sanscrit language; for this performance he obtained a grant of an extensive tract of land from the king, the greater part of the produce of which he expended in sacrafices; this religious act procured for him the appellation of Tikkana Somayaje; this poet died universally lamented.

BHATTU MURTI.

This poet was born in the village called Bhattu Palla in the subdivision of Palumendala in the Ceded District, he was a distinguished person and possessed a critical knowledge of the Telugu and Sanscri tdialect. As the poets of his time were greatly patronized by the sovereigns of various Provinces, Bhattu Murti chiefly confined his labors to versifications in the vernacular tongue and the harmony of his numbers were so much admired that he obtained a great many scholars whom he made proficients in prosody; he in course of time proceeded to the court of Kristna Roya, who admiring his talents, retained him as one of the celebrated bards; during the life time of this monarch, he composed an epic poem entitled Narasa Bhupà leyum, or the history of Narasa Bhupăl, which was a work of great labor, and much admired by his contemporaries, and, by posterity; after the death of Kristna Roya he wrote another epic poem, the subject of which is the love and nuptials of king Vasu, and, the beautiful nymph Girikanica, the work was dedicated to king Terumala Roya, and, the invocation of the poem commences in the following manner.

The Earth born Sita viewed with grace replete,
Her beautious form reflected near her feet.
By briliant, Gems that each with various shade,
And, plastic power gracefully portrayed.
She was Ramas consort betrothed wife,
Concieved a new creation sprung to life.
Touched by the dust of her Lords potent foo,
Till he removed the Goddess anxious doubt.
When in the nuptial rites, and, holy band,
He grasped her Jewels in his heavenly hand.
May Sitas husband blessings ere bestow,
On Tirumala Royas royal Brow.
With moon like face from which each science gleams,
With ruby lips replete which saccarine streams,
From which new born latent wishes flow,
And, which rich fruits effectually bestow.
With nector based breasts as pure as truth.
Abundant source of wealth, and, blooming youth
With arms like tendrils that in shadowy bowers,
Are decked in beauty of unfading flowers.

Sri was produced when efforts tried,
In Janaca Lacteaus ocean Wide.
He Hari self while fiercely bending low,
Bent the tough string to Iswers mountain Bow.
May that bright Goddess choicest blessings bring,
Through Tirumala Roya peerless king.
The sister art that yields harmonious sound,
In music and in poesy are found.
The dulcet component of tunes, and verses,
Each with her charms th'o enraptured immerses.
And, whirled in circling eddies round and clear,
Like Saraswati fragrant breasts appear.
May he who can of lawful love dare taste,
Grasp with his palms those lucious budding breasts.
And loves disport mark them as his own,
By no ignoble puncture plainly shown.
May that divinity his powers select,
And, Terumala mighty king protect.
The Alphabet that like a rosary seems,
By the lotas melody soon melt in streams.
And, all around reflect fair venus face,
As God supreme pervading time and space.
May she the gift of eloquence confer,
On Tirumala king without compeer.
Aria when with Jealous rage possessed,
To her great consort this reproach addressed.
Well ; Well ; thou faithless to my marriage bed,
Mundakini thou keepest on thy head.
Whilst Jalas, am dwindled half away,
The God prostrating then began to pray.
That appease her ear by humbly bending low.
But Gunga waxing wrath did clamorous grow.
Till Sambhu tied his hair, this potent sage,
The Goddess silenced and restrained her rage.
May that great being in a bountious shower,
On TirumalaRoya all his mercies pour.
On either side with fragrant braided hair,
Like dusky clouds that float in ambient air.
With ornimental symbols on each side,
Of full blown shewing in their beauteous pride.
With flaming eyes that dart their splendors clear.
And, snake ring pendants that adorn each ear.
With neelaces whose light illumes each land,
And, graceful camala in either hand
With robes of divers hues and powder rare.
Of Ratis Lord, a drug beyond Compare.
Thus decked the mountain born half of her Lord,
Does in each Essence to her mate accord.
May she bestow on Tirumala Roya,
Victorious battle and Triumphant Joy ;
While He with Mighty tusks resistless struck,
The mountain huge Raghutasara shook.
The graceful gowri with unconscious start,
Embraced Sri kuntha with her throbbing heart.
While Gunga gushing o'er great Sivas brow.

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In falling streams is dashed on earth below.
The mountain born is pleased with feats now done.
By her own Elephantine son.
To that prescient God, whose name I take.
With holy awe obeisance now I make.

The following lines are taken from the second book of the same poem and are supposed to be spoken by Munjuvani when she was deputed by her mistress Giri Kanika to go to Vasoo Rajah.

Oh ruler of the world they prescence bright.
Fills each expanding heart with true delight.
And, Joy, as when prosperous fortune pours.
Unmeasured treasures down in golden shows.
Or when the moon in plentitude arrayed,
Shoots her bright splendors though the midnight shade.
Friend of the world oh; powerful diety,
The effulgence of thy penetrating eye.
Dispels the darkness and the gloom profourd,
Whose sable mantle covers us around,
Thy graceful prescence this auspicious day.
Oh king of kings exiles each care away.
With Keen desire and wish possessed,
Filled with satiety we stand confessed.
Oh sovereign of the earth thy heavenly tread,
Approaching doth with potent blessings shed.
On mortals, immortality and grace,
And, makes our wisedom match the ethreal race.
Pre eminent in good thy virtue pours.
Like fruitful autumn its prolific stores.
While we our homage pay we gain this thrit.
The rural Goddess sheds her choicet gift.
Generous to me and to my friend with joy.
In plenty we our happy hours employ.
Who can the grateful voice sufficient raise.
Receive the boon and give eternal praise.

The foregoing poem of the Vasoo Charitra was much admired by the contemporaries of Bhattu Murti, and, became a model for after poets, who composed in the Telugu language. Bhattu Murti was highly rewarded by Tirumala Roya, for this and other works that he composed at the command of that monarch. So that he passed his days in peace and happiness until his death, which happened at his residence in the sixteenth year of his age.

TIMMANA.

This poet was by cast a Neyogi Brâhmin of the Mukka tribe and, a native of the village, called Gannavarum; he flourished

during the reign of Kristna Royulu king of Vejayanuggur; he composed a work called Parejatahaharana, in which it is given out that Kristna had procured a Parijatum flower from the garden of Indra for his consort Satya Bhàma. The poem consists of three books written in florid style, and the images and similes are very bold, and striking.

SURANA.

This poet was also a Niyagi Bràhmin of the Pingala family; he flourished during the reign of Kristna Royuloo, sovereign of Vejayanagur; he was well versed in the Telugu grammar, and, a perfect master of that language; in course of time he proceeded to the Court of Kristna Royulu, who retained him in his service; Surana composed a work which he entitled Raghava Pandeyum which is an abridgement of Rámayana and Mahábharat, the whole being comprized in six books; he ended his days at his usual residence.

TINNALA RAMA LINGA.

Was a celebrated poet at the court of Kristna Royula, king of Vejayanuggur, being one of the eight celebrated poets; he was born in the village of Temala in A. S. 1384 and was of the family of Iswer Pragada; his horiscope exhibits him as born under a very propitious star; in his infancy he studied the Telugu dialect, and by the instruction of Bhatrájahs (or bards of Bhatta Palla, he became a perfect master of that language, and professor of Rhetoric; he likewise possessed the knowledge of Sanscrit; having heared much of the patronage afforded by Kristna Royulu Ramalinga, he went to Anagondi in hopes of receiving countenance of the king; as he had no friend to forward his views, our poet was obliged to ingratiate himself nto the good graces of the inferior servants of the household; he composed some verses on one of the female attendants of

the Queen named Bommadalli which was a great Panegyric on her, which style he adopted on any one who should make unfavorable comments on his versification; the merit of Ramalinga at length reached to the ear of the king, who appointed him one of his Court poets. Tunala Ràmalinga composed a poem called Panduranga Mahatmya Ramalinga, which was of a humorous character; he loved to play Jokes on people, in order to raise a laugh against them; the Guru of Tàràchari was a very religious man, and was in the habit of visiting a cow stall every morning, as soon as he waked, blind folded, in order to view the dung of the Cow as the first object, thinking as many Hindus do that, to look on the odour of a Cow the first thing in the morning was a meritorious act, the Guru consequently used to grope his way every morning to the stall above named; with his eyes shut and laying hold of the Cows tail he used to wait till she evacuated, when he opened his eyes to behold the dung; one morning Ràmalinga played the following waggish trick, he got up early, and removing the Cows from the stall, stood in their place, stark naked, the Guru as customary presently came; and in stead of the cows tail he laid his hand on the naked Ràmalinga When the Guru opened his eyes he was transported with fury, and ran to the king and laid a complaint against Ràmalinga; the king being wrath, ordered forthwith that the poet should be beheaded, and the executioner carried him to a plain and buried him in the earth as far as the neck, leaving only his head above ground, agreeably to the sentence passed on him; they left him in this condition intending to return in the course of an hour and decapitate him. It so happened that a hump backed washerman was passing that way, and asked Ramalinga how he came to be so situated, my good friend replied the Poet" I was born a hump back like yourself, and having long suffered the derision and scorn of ill mannered individuals, I applied to

a sage who had great knowledge in the occult sciences, and beg ged of him to relieve me from my misfortune; he informed me if I would be buried up to my neck in this identical spot, that I should be cured of my deformity; in persuance of this direction I got some ofmy firends to bury me here, and I really belive that I am cured already; I will thank you to remove the earth and see whether it be so or not; the washerman did as the poet requested, and was quite astonished to find Ramalinga a strait well made man, for he was a credulous fellow and believed that the poet had been a hump back, and cured by being buried in that spot; as one good action deserves another" said the washerman to the poet, I will thank you to bury me in this place, that I may be cured of my affliction in the same way; Ramalinga with a very grave face buried the poor washerman up to the neck, and, after an hours time went to the king and told him that by the personal interposition of a god, he had been restored to life; the executioner in the mean time had beheaded the washerman, and reported to the king that he had killed the poet according to the royal command; the whole court were consequently astonished to see Ramalinga, as the king really believed that the poet had been killed and restored to life by some god, he therefore promised to forgive him the first hundred crimes that he should commit in future

Ana Vema Reddi had in his possession two beautiful horses of the finest mettle, they were of the Candhar breed, their entire bodies were of a sable color, except the ears which were grey, Krestnadéva had a great desire to obtain one of these steeds, and sent an embassy to Ana Vema to ask for one of them; but the latter monarch replied that if the former would send a poet who could excel any that he had at his court, he would give him the horses; when this answer came, all the poets under the patronage of Kristnadéva refused to go except Ramalinga, who forthwith, proceeded to the court of Ana Vema Réddi, when

there he completed every task set him, and, in turn wrote a part of a stanza, and desired the poets of the court of Ana Vem Reddi, to complete it; then Ramalinga took his departure and in the course of six months returned; but the pundit and poets had not been able to finish the stanza, he therefore wrote the concluding lines which so pleased Anna Vema Reddi that the king embraced him and gave him one of the excellent candhar horses before mentioned, and dismissed him with many other presents; when Ramalinga returned to the court of krisna Déva, he was received with great marks of attention, and enjoyed the kings favor in a very high degree; but being of a very humourous eccentric turn, he once more forfeited the good opinion of his royal master by playing on him the following trick. He told Kristnadeva that he had procured for him a very beautiful damsel, and asked him when he would wish to visit her, the king being rather of a luxurious and, lascivious disposition appointed an early day; Ramalinga decorated a bed to receive the Royal visitor, but instead of a beautiful woman, placed in it a long stone pillar which he covered over with a rich brocade quilt; at the hour fixed on, the king came, his lust having been very much excited by the description given by Ramalinga of the female who was to receive him in her arms: When the king lifted up the bed clothes, he was very much astonished to find a stone, when he expected a charming virgin, and, his anger being raised to an ungovernable pitch he ordered the executioner immediately to behead Ramalinga; the poet however concealed himself, and when the kings wrath was abated, he was taken once more into favor; some time after this, the daughter of the king had composed a poem called "Marichi Parnega" the nuptials of Marichi; and proposed to read it to Kristna Déva, before the whole court, but as she was aware of the satirical character of Ramalinga, she stipulated

with her father that he should not be allowed to be present; the king consequently forbad Ramalinga to come into court; on the day however, that the princess publickly read her poem, Ramalinga disguised himself as a female attendant, and, concealing his face, stood close to the kings daughter, who began reading with an audible voice; the poem really was very well written and contained moral reflection, and beautiful descriptions of the scenery, and dresses of females, and various other subjects; among which was the description of a pregnant woman; just at this moment Ramalinga made a waggish remark and gesture, which set the whole court in a roar of laughter; this so abashed and confounded the princess, that she could read no more, and abruptly left her father; Krishna Diva was very vexed at this conduct of the poet and sentenced him on pain of death, immediately to leave his dominions; Ramalinga accordingly went to the court of the king of Kaluga; and excited him to wage war with Kristna Roya; several battles were fought by the armies of the two sovereigns, but the latter gained the victory and took possession of his enemies territories; when the war was over, Kristna Roya forgave Ramalinga his treacherous conduct and received him again into favor, which he enjoyed till the day of his death.

AYALA BHASKARA.

Was a native of the Telugu country and lived in the fourteenth century of Salivahanain; in his infancy he learned the rudiments of the Telugu language and, as he grew up studied Grammar and versification: when arrived at Manhood the was determined to give his countrymen some work, that should be useful, as well as amusing, and consequently he translated the Retta Matum into Telugu verse; the work consists of two books and comprizes a variety of subjects, such, as the cycles, periods, the revolution of seasons, rain, wind,

thunder, lightning and other phenomena of nature, the climates and various productions of the Earth, population, inundation, draughts and various other subjects; according to tradition this poet lived to a good old age, but no authentic account of his death has been handed down to posterity.

APPAKAVI.

Was a Telugu poet, and a native of the Telugu country; he wrote a work on prosody called Appakavi chandasu or Andhra Prayo Karat nakara, which was reckoned an excellent treatise on the prosody of the Telugu dialect. After this he wrote another work called Brinda Sumbhavan, which is the account of the birth and Parentage of Brinda, the chaste wife of a giant; The sect of Mardhawa worship this Goddess by planting a spray of the Tulasi shrub in a clod of mould; the story is taken from the Bhagava, and is in great respect among the Hindus of that province; the manner of the death of this poet is unknown, nor have the names of anyof his works been preserved.

ALLASANI PEDDANA.

This poet was born about the year 1430 of Salivahana, and florished during the reign of Nresimha Royulu and, Kristna Deva; a village called Dorarala which is situated in the District of Dupad in the ceded provinces claim the honour of being the birth place of Allasani Peddana, who in his infancy studied the Sanscrit and Telugu languages, in due time he obtained a critical knowledge of those tongues, and was able to compose verses in either of them; his abilities procured him the situation of court poet to Narasimha Roya on which monarch he wrote several panegyrics; afrer the death of the above named king, his son Kristna Roya the suc-

cessor of Vidyanugur patronized our poet, and appointed him as one of the Asta Diggaja or eight celebrated court Pundits, in allusion to elephants which supported the Earth, according to the mythology of Hindus.

Allasani Peddana was a votary of Rama, and his poems in the Telugu language are much esteemed for their harmony. He composed an elaborate work entitled Swarachisha Manu charitra" in four books.

The following are the contents of the poem in question; A religious Brahmin by name Pravarakhya, and an inhabitant of Mayapure,* had an ardent desire to visit the summit of the Hemâlaya mountain; as it was impossible to proceed there by human means, he was anxious by some supernatural process to effect his wish, he, in consequence stopt every traveller, that he saw journeying thither, that he might obtain the secret from them, by which to surmount all difficulties and attain the top of the mountain; he was in the habit of inviting these people to his house and, courteously entertaining them in hopes to obtain from them the secret; one day a devotee came to his dwelling, and, his manner was more than usually complaisant, the Brahmin strenuously beseeched him to furnish him with the means of proceeding to the top of the Himalaya mountain; the devotee yielded to his request, and furnished him with the Juice of a plant which he rubbed on his feet and desired him to fly away, repeating the name of the goddess; Pravarakhya at once flew away to the top of the Himalaya mountain without thinking to ask, how he should return again to his dwelling; when the juice on his feet was dried up Pravarâkhya lost the power of flying, and, wandered about the delightful Gardens on the top of the mountain; while he was thus strolling about, the sound of soft music saluted his ears, and, proceeding towards it he saw a be-

* or Haridwar it is Puranically or traditionally called Mayapuri.

tiful female Gundharva, he went up to her and besought her to direct him in the right road; as the Brahmin was of a very comely person and the female Gundharva had never before beheld a man, she fell in love with him, but was resolved to behave with reserve, so that he might not discover her real sentiments; therefore she repremanded him for entering her bower without permission, and, told him to find-out the road as well as he could himself. Pravarakhya discouraged at the harsh tone in which the female Gundharva spoke, made a precipitate retreat, and making his way to a neighbouring Grove performed intense devotion to the God of fire, who. It is said, appeared to him under semblance of a Brahmin and conveyed him to his dwelling house; in the mean while the female Gundharva was inconsolable at his loss, and had no idea that her behaviour to the Brahmin would have ended in this manner; she expressed her grief by the most extravagant action by dashing her head on the ground and rolling on the floor, and by various other deeds shewed the poignancy of her affliction.

A male disguised himself like the Brahmin and coming to the female Gandharva passed himself off as Pravarakhya, and enjoyed her; she discovered the trick when too late, but was determined to be revenged; the female Gandharva became pregnant and was in due time delivered, and, the child waxed great and became Swarochisha Manu, the sovereigin, of Jambudeweep; in the introduction to this work the poet takes an opportunity of expatiating on the valor of Kristna Roya, and describing his victories over his enemies, especially the Mohomedans.

Allasani Peddana composed another work called Ramastava rajeyum, consisting principally of the praises of Rama; in the fifty fifth year of his age he wrote a philosophical work entitled adwaita sidhantam, this work was written in the

Telugu language; when Allasani Peddina was sixty years old he experienced a severe misfortune in the loss of his Patron Kristna Deva; Muha Roya the poet wrote a very patheic elegy on the occasion, and lamented the loss of the king in strains the more touching as they were really felt; the sorrow that Allasani peddana expressed was unfeigned on his part, as the munificence of his royal master on many occasions created in our poet sentiments of the most fervent gratitude; Allasani did not long outlive his royal Patron, for he died a few months after Kristna Dêva at his own residence at Doranâla; the heir and successor of Kristna Diva Ramaroylu, shewed great kindness to our poet, who enjoyed great reputation; his works are dissemminated in every province where the Telugu language is spoken, and understood, and few, poets have existed who gained more popularity during their life time and, were esteemed by posterity, more than Allasani Peddana.

ADHARVANACHARYA

Was a very ancient poet, he was born in the three thousandth and odd year of the caleyug, he was a perfect Master of the Sanscirt and Telugu languages, and composed an abridgement of the Mahabharat History; no complete copy of the work can now be procured, but several detached parts of it are quoted by several authors eminent and modern.

ANDHRA-KALIDASS.

A Telugu poet, and was an inhabitant of a tract of country bordering on the Kristna River, from his infancy he studied Telugu and Sanscrit, and in due time became a poet of considerable merit, Andhra Kálidass travelled through various countries, and translated Sanrat Vejaga into Telugu, this work is still in existence and very extensively circulated in the Telugu country; as there was a poet of the name of Kali-

ass at the court of Bhajá Rajah, the poet added the name Andhra and called himself Andhra Kàlidass as a distinctive appellation.

ABBANA-KAVI.

Was born in the Telugu country, his reading was very extensive, for he had perused the works, of a great many authors who had written in the Sanscrit and vernacular languages; he becamehimself a poet of talentsfar beyond mediocrity; he translated into Telugu, the history of Purbrava out of the Puràn, which treats of the birth of Pururava Chakravirt sovereign of India of the Lunar Race, and of his Reign and marriage, these subjects are comprized in three chapters.

ANNAYACHARI.

This poet was born in the Telugu country, he was well versed in all the histories contained in the Puráns, he composed a work in two books called' Petámaha Charitra.' The subject of which is taken from the Puràns, and contains the history of Brahma, the Creator.

GOVINDA KAVI.

Was a native of the Southern Provinces, he flouished during the time of the Tunjore Telugu Rajahs, he was educated in the school established by the sovereigns, and was thoroughly acquainted with the Telugu Grammar; he composed a work entitled Indumati Parenayum, on the marriage of Indumati the daughter of a Sawrastra king; this poem is comprized in one book; he wrote several descriptions of different temples of Dràvida Dés and died at Madarjun.

RAMA-BHADRA.

This poet was a native of the ceded Districts, and flourished in the Reign of Kristna Royulu, king of Anagondey

he was renowned for his learning and composed a poem on the adventures of the incarnated God Ràma, in three books, called Ràmabhadreyum, the whole poem is much admired; but the part in which Ràma lamented the loss of his wife Sita, is particulrly affecting and written with very great Judgement and pathos' Ràma Bhadra dedicated this work to Sree Ram.

VENKATAPATI-RAJA

Was by caste a Khatreya and a native of Anagondey, he was a perfect master of the Telugu dialect, and had read the productions of all the best poets, who had written in that language. Venkapati in a short time became a poet of considerable merit himself, and his versification was remarkable for its natural force and smoothness; he particularly excelled in descriptions; his talent at which has been equalled, but by few of the Telugu poets; during the early part of his life Venkatapati was in the military service' but his turn of mind induced him to resign the profession of arms, and, to devote his whole, time to literature; He studied Grammar under the first Grammarians of the age; the abilities of Venkatapati Rajah were brought to the notice of the King, who invited him to the court and retained him as one of his poets; soon after this, Venkatapati composed an epic poem which he entitled Chandrangada Charitrà, in which all the actions of Chndrangada king of the Nishidha country are described; this Work Venkatapati dedicated to Kristna Royah.

BALA SARASWATI.

This poet was a Bràhmin, and born in Rajamahendri, the Capital of the Andhra Provinces; he was the tutor of Namay-

abhatt, and a school fellow of Sarangadhara son of Rajanarén-dra; he was taught philosophy by a celébrated professor; after whose death Bálasaraswati began to exhibit his genius ; he made a commentary on the book on grammar called Andhra, Sabda Chintámani, which was composed by Namayabhatt ; and this exposition was known to the learned by the appellation of Balasarswati ; he also wrote several other works, but they have not been preserved.

BHASKARA.

A Telugu poet and a resident of Knodavede; he translated the Ramàyan into Telugu, and dedicated it to Sahini Malla, the superintendent of the Royal stud of Anávema Reddi; for this he recieved some reward, but not of very great value. Bhàskara flourished in the thirteenth century of the Salwáhana Era, and died in his native country.

BADA BANALA BHAT.

Was a native of Kondavède, he received an excellent education and became a poet before he was well grown up, and composed several miscellanious pieces. It is said, that one day as he went to a tank to perform the usual ablutions and daily religious rites, his gold ring dropped from his finger into the water he became vexed, and uttered an imprication that the water should be dried up entirely, It is reported that in the course of four hours the tank became perfectly dry, and Badabânala Bhatt picking up his ring returned home.

The writings of the above poet became very popular and were distributed in various quarters which procured for him the support and countenance of a great many petty sovereigns and rulers, who esteemed him for his talents; he died at his own residence.

BANDENA.

A Celebrated poet and inhabitant of the ceded Districts: he was much respected by some powerful Palygar, by whose order he translated the Raja Niti, or morality of kings, from Sanscrit into Telugu: the treatise comprizes various subjects among which are, fortifications, the way to defend a town, on the mode of Government, Code of laws, examination of counsellers, collection of Revenue and military stores; the whole is contained in three books; this work was refered to by the petty Palygars on all necessary occasions, to guide them in the administration of affairs: Bandana obtained some considerable grants of land for his literary labor, and lived a peaceable and easy life till the day of his death, which took place at his native town.

BAPPANA KAVI.

This poet was an inhabitant of the Telugu country, and flourished in the time of Kondavede Reddiwar; he was well versed in the Telugu Grammar, and a perfect master of that language; he composed a work which he denominated "Andra Prayoaga Ratnacara "Ocean of Telugu phrases; and inscribed it to his father; this work was made use of in all the schools in the Telugu country; Bappa kavi had an academy of his own, and numerous pupils were instructed by him; which occupation employed his time till the day of his sickness and death.

BHYRAVA KAVI.

This poet was contemporary with the Kondaveda Princes, he was a great grammarian of the Telugu dialect; and wrote a work on Prosody, entitled "Kavi Gajankusa; Chandasu; which by degrees came into good repute; Bhyrava kavi did not seek any public employment, but spent his time in retirement and died much respected for his excellent private character.

BASAVA KAVI.

This poet was a diciple of Srerăm, and was an inhabitant of the country near the Kristna river ; by constantly reading the Ràmàyana, he imbibed a taste for poetry ; he translated the Rámàyana from Sancrit into Telugu, which work was held in high estimation.

BHIMA KAVI.

The Account that has been handed down by traditionary record of this poet, assigns to him virtues that elevate him to a rank, equal to a Demi God ; he was born at Lènula Vada in the province of Veigundala; his mother was a widow and Bhima Kavi is said to have been produced by the operation of the sprit of Siva ; the mother of Bhima had made several vows to propitiate the diety that her son might become a wise and, enlightened man, and, it is said, that he acquired a perfect knowledge of the language with very little application, and his father the God Siva, had pronounced a blessing, that whatever he expressed by word of mouth should come to pass. By the works he left behind him, it appears that Bhema Kavi, had travelled into foreign countries, such asKarnata Maharastra &c.

He visited the king of Sajanugur named Roya Kalinga, Gungus a town in the province of Kalinga, but as that monarch treated him with great disrespect, and receieved him in a haughty and scornful manner. Bhima kavi pronounced a curse, whereby the aforesaid king, lost all his wealth a d suffered very severe misfortunes ; the king of Sajanaggur however shortly repented of the treatment he had shewn to Bhima Kavi and, approaching him humbly besougth his forgiveness, the poet pardoned him and blessed him in the following verses

Thy countless troops marshalled in bright array,
Shall make each hostile squadron fly away.
And flushed with spoils shall victory proclaim,
And o'er each region spread thy glorious name.
While fertile Sajanarâ's splendid throne.
Shall void of danger still remain they own.

By this blessing of the poet, the king Roya Kalinga Gangu repossessed the throne and conquered all his enemies.

Bhima Kavi wrote a tratise on prosody entitled "Bhima Kavi Chandasu" and, a work on astrology. named Bhimana Jotisha, comprizing a number of subjects, especially the twenty seven lunar mansions, and rules, by which nativites may be cast; besides the above, Bhima Kavi published a collection of poetical effusions on, various subjects, many of which are lost; some few are in existence and are in the possession of bards and panegyrists, in the Telugu country, and a few more are to be found in the libraries of some men of note; all the wonders performed by Bhima Kavi however, are in the mouths of women and children, in most of the Telinga Provinces, for his name is very popular and all the wonders, he performed as handed down by tradition, are universally credited as real facts; Bhima Kavi died lamented by all classes, as but few could exceed him in Justice and charity.

GANGADHARA

This individual was a native of the Orisa country, but wrote poems in the Telugu language. He came to the Telugu country at a very early age and was educated at a respectable private school; he was a great traveller, and having heard much of the patronage of Ballana Roya he paid his court to that monarch, who countenanced him, and by his liberality made him to be in easy circumstances; his poems were many, but they chiefly relate to the Lingavant sect, as his royal master had become a convert to the Siva faith, Gungadhara died much lamented, for he was of a strict moral character and much esteemed both by the King and people.

GHANTAYA-KAVI.

This name was given to this poet after a demi Goddess, by his parents; he was born in the Telugu country; when he had finished his education he selected a story from the Kâsi Khanada entitled "Sura Bhandeswera" and, translated it into Telugu; the following is the subject of the poem.

The God Iswer became enamoured of a beautiful Taddy woman during the absence of her husband and she admits him into the house.

The husband returns, while they were reclining on the bed, and finding the door shut, beats against it violently; the God finding no way to escape undiscovered in human shape, entered a Taddy Jar and became a Lingum; the wife then opened the door, and, the husband entering, looked into the Taddy pot, and saw the Lingum; he then knew that his wife had been cohabiting with the God Iswer, and far from being displeased at this circumstance, he was vexed, that she had not admitted him before that he might have seen the God. The Taddy man placed the aforesaid Lingum in a consecrated spot and denominated it Sura Bhandeswer; the whole story is comprised in five books; Ghantaya Kavi did not compose any Original work, but confined his talents to making translations from Sanscrit, but the harmony of his verses was much admired by poets as well as the people in general. This bard enjoyed the protection of several Rajahs until his death, which took place at his usual residence.

JAGANNATH.

Was a native of the northern provinces and was descended from a pure tribe; at an early age, he studied the Telugu Grammar, and, in course of time composed a work on the conduct of sovereigns, which treatise procured for him the Patronage, of

the Rajahs; his reading in Sanscrit works was very extensive and he translated from that language into the vernacular, the Raja Niti or the duties of monarchs, a poem in five books.

LAKSHMANA-KAVI

This poet was a native of the Telugu country; after he left school, he read many Telugu books on grammar; and by practice became acquainted with all the Telugu nouns. He compiled a compendious vocabulary in four books called "Andhra Nam, Sangrahá, which was a treatise on the different Pronouncia, tions of the Telugu tongue. This is a work of great utility as it gives the meaning of various Telugu words, being a complete digest of synonimies; when this work was finished, he composed another work "Subhasheta Ratná Kara" or the ocean of polite Phrases, which is intended as a sequel to the former work. The Princes of Telugu highly encouraged Lukshmana Kavi, and by their liberality he was enabled to live in comparative affluence; he ended his days in his native country.

LINGA-KAVI

A Telugu poet and Historian; while studying at school, he read over many histories of ancient kings, particularly the sixteen monarchs of the solar race; he made a Telugu version of the history of Saneeuda, from the purâns, in which was included that soverieguns birth, and marriage; the deeds of the foresters, and the conduct of the kings; the increase of wild beasts, the sports of the field, pleasures of pastimes in elegant Gardens; the kings return to his capital, his administration, and various other subjects; the whole is written in three chapters; this poet was much respected by men of note in his native country and obtained rich rewards from them; he died at his own residence.

LUKSHMANA KAVI THE SECOND.

A Telugu Grammarian and poet and resident of kondavede; during his infancy he obtained an excellent education, and composed a Telugu Grammar called Prabandha Rajum; this was the chief work composed by this poet, and was reckoned a very useful treatise, and it obtained for the author the appellation of Lucksmana Kavi a Grammatical poet; which cognomen after ages have adopted. This poet earned, his subsistence merely by the labor of his pen and, died much respected.

LINGA RAJA

A Grammarian and Poet of the Telugu country, he was educated in his infancy in the Telugu language, and soon became a proficient: he held some post in the Royal household of Andhra, and obtained the surname of Rajah, on account of the respect paid to him by the Princes; he was a constant worshipper of the God Nrisimha of Malayadri, and during his leisure hours composed a Telugu grammar and dedicated it to the above named diety, This work in after ages has been denominated, Malayadri Nrisimha Chandasu, "Linga Rajah according to authentic accounts died in the prime of life.

LOKA BHANAIAH

A Native of the Telugu country, his name which means a friend of the World, he obtained because he had simplified the history of Harichandra, so as to make it intelligible to common capacities; he lived to a good old age: but did not compose any work.

LINGAYA

This poet was an inhabitant of the Telugu country, he was well educated and composed many works on history, the most

celebrated of which is the history of Keyura Bâhu a king of the Sowrastra country, and his warlike deeds and actions; Lingayda was raised to the dignity of privy counsellor at the court of the Prince of Kondavedo and composed the above work during his leisure hours.

MANCHANA-MATYA.

This poet was an inhabitant of the Telugu country, he was during his infancy well educated, in the Sanscrit and Telugu languages; he translated from Sanscrit into Telugu, a tratise on the sceince of Palmistry, a work which became very popular with the learned and with various princes,

MOLLI

This Poetess was the daughter of a Potter, and florished during the Reign of Kristna Dêva Roya; her parents had her well educated, and her genius expanded with her age; she had so fertile an invention, that according to tradition, she composed the story of Râmäyana while her hair was drying after bathing; this work was widely dissemminated after publication, and much admired by the learned, and used at the Public schools and other seminaries.

MADHAVA ROYA.

This poet was by Caste a Velmawar, he was a native of Adoni and minister to the Prince of that capital; he was a very learned man, and, such hours as he could spare from his public avocations, he devoted to reading and, the composition of Telugu verses, he wrote a work called Chandrika-Parenayam.

MALLANA.

Was the son of Bommana Potarâju, he was in his infancy educated by his father, who taught him Grmmar and other branches of learning; while yet a youth, he composed the Ruckman-

gada Charitra, an epic poem in four books to commemorate the marriage of king Rukmângada with the princes Sandhâya valli; according to tradition this poet composed several other works, but none of them are now in existence.

MUDDU RUNGACHOKKANATH.

This poet was by caste a Gentoo, and was born at Trichanapilly and of illustrious discent, for his father was Vejaya Runga Chokkanath, a petty soveriegn of the Tunjoor country; under the dominion of the Véjaynague Government; Muddu Ranganath retained at his court various learned men and poets to whom he gave very great enconragement as well as singers and musicians; he was a votary of the Sree Ranganath deity, and, made a translation of the legendary account of Ranganath, which comprises various subjects as follows; a Treatise on various articles; account of excavations; of different weights and measures, on gold mines, on the precious metals, on mathematics and mensuration. All these subjects are related in a plain and perspicuous manner, so as to come within the comprehension of the commonest understanding; this work has much conduced to the edification of succeeding generations, as it forms one of their principal Class books; the author died while in charge of the administration of public affairs

MALLAYA.

Was an inhabitant of Kondavede, and the son of Mádayer, he was a Brâhmin of the Lingadhâra sect; most of the Brahmins were converted into the Lingaunt sect, by Bijala Roya, king of Kalyari; these Brâhmins wear a stone Lingam round their necks, and, make ablutions to it, and worship after performing ablution: Malaya received a good education in his infancy, and while yet, in his youth, wrote the Raja Sekharacharitra, or a poetical history of Raja Sêkara, a king of former ages; when this work was finished he dedicated it to Nandâla Appaya son of the

salluva Timmanaha king who lived in the fifteenth century of Sālivahana, after the regin of Kristnadéva Malá Royulu, king of Anagondi ; Mallaya received rich rewards from his Patron, in lands and other persents.

POTA RAJU.

This Poet was of the Bommana family, and florished in the thirteenth century of Salivahana; during his infancy he composed a great many hymns, and, anthems, in honor of the God Sriram, and, it is said, that he was inspired by that diety to translate the Bhagavat into telugu and, commanded to dedicate the work to him; and, the God promised to aid him in this undertaking; thus, encouraged by the divinity, Potaraju translated twelve volumes of the Bhagavat; it is said, that when he was employed, on the tenth volume entitled Dasamaskandha, he had commenced the description of the beautiful virgin Rukmini, and came to the following words, which he wrote down:—Pannédèlu Bála kumarè." which bears a double interpretation, in one sense, meaning that the virgin Rukmini had attained twelve years of age, and, in another signification, implying that she was burned. —Having written these words, it is said, the poet went to a neighbouring pool to bathe, and, the infant daughter, who was crawling on the floor, immediately fell into the fire hearth. The God SriRám on this, instantaneously discended, and, snatching up the paper completed the verse, which the poet left unfinished; by adding these words," Nelatakévanumbu rindi yundé. or the virgin attained to full maturity; and' it is said, that immediately, the child came out of the fire hearth without being scorched, or burnt in the least degree; when Potaràju returned home, he heard, what had happened, and, seeing the stanza that he had left unfinished, quite completed, he praised SriRam, through whose interposition this miracle had been effected.

Although Potaràju was in distressed circumstances, & wanting

even the necessaries of life, he never debased himself by any mercenary dedication of his effusions to any mortal, & dispised his brother inlaw Srinath, because he paid his Court to the Princes of the Réliwár family by whom he was retained. This poet lived to a good old age, but no authentic account of his death has reached posterity.

SRINATH.

A Bráhmin Lyric Poet, & historian and brother-in-law to the individual whose biography forms the preceeding article; he possesseed a quick genius and being instructed by Pota Räju; Srinàth composed a history called "Marut Ràt Charitra." the substance of which is taken from the kase khand: this poet was employed by Annavèmá réddi, king of Kondavede, as his chief court poet; and he was highly esteemed by that monarch. This poet had a very florid diction, especially in the description of females; he travelled through various countries to examine the qualities, virtues, vices, and propensities of women; when he was on his tour, he came near the town of Nellore, about sun set, and seeing a young bo driving his cows, he asked him how far it was to the town; look at the sun, at me, and at the cows, said the boy' and, you will guess without my telling you; by this Srináth perceived that the town was close by, for the boy meant him to understand, that as it was sun set, the cows returning home, and, he, but a young child, the town could not be far off. Whilst he was travelling on, a woman asked our poet what his name was, he replied, Srináth, which word signifies, the Lord or husband of womankind,' who then is your mother's husband, asked the women; it is said' that Srináth, was so abashed that he would not enter the town of Nellore, but proceeded to some other country. Srinath during his life dedicated a great many works to kings, and, men of note, which drew down the reproaches of his brotherin law, who accused him of servility, and,

meanness in some very severe satires that he penned for this purpose; this circumstance caused coolness between the two poets which ended at last in emnity & hatred. Srinath enjoyed a considerable deal of reputation, and, died in the fifty fifth year of his age. His brother inlaw out lived him some years.

CHINA VIRANA.

This poet was of the Pillala Mari family, and a native of Ténnala ; he lived near the time of Anavema Reddi, sovereign of Kondavéde ; he had an elder brother named Pédavirauna, who by dilligent application to his studies soon became a poet of respectable talents ; while China Virana, on the other hand spent his time in idleness, and, dissipation, and, for a long time exhibited no sign of genius; both the brothers were in the habit of attending the court of reigning princes, who held Péda Viranna in very high estimation, on account of his miscellanious productions in verse. The king commanded the last mentioned poet to compose a work on a subject never yet handled by any bard of the country; Péda Virana without considering on the difficulties he should have to encounter, agreed to do so in a very short period; when he returned home, he mentioned this affair to his wife, and, desired her to apprize his brother of this circumstance, as he was absent from the house just at this moment; when China Virana returned to his dwelling, his sister in law agreeably to her husbands directions, acquainted him with the predicament, in which his brother was placed. China Virana desired her not to be uneasy, that he would execute the task, and told her to remind him of the same three days before the time allowed, should expire ; when her husband came home, the wife of Peda Virana informed him of his brother's assurance, and, he, in consequence, remained inactive without attempting any poetry at all. Three days within the time stipulated, the wife of Péda Virana put her brother inlaw in mind of the task he had

undertaken, and, the latter told her to prepare a bed chamber for him, and, to furnish him with a cot, & lamp stands on four corners of it, and, to have blank books, an iron pen, inkstande and, all the implements necessary for writing; and, to let him know when the whole was prepared; she got every thing according to the directions given, and, when China Virana came home to supper, she gave him to understand that every thing was in readiness, and, instead of going out as usual, the poet entered the chamber, and began fervently to pray to the Goddess, and, it is said, that the divinity in consequence discended and began, writing. The night having passed, and the dawn already appearing, Peda Virana had a mind to see what his brother was about and, peeped through a hole in the door of his chamber.

The Goddess, it is said, had by this time finished five books of a poem, excepting five verses, which she was writing; and, being offended at the curiosity of the elder brother she struck his eye and disappeared; in the morning China Virana delivered the work to his sister in law; and, desired her to tell his brother to put his title in the introduction of the volumes, and to present it to the Prince; Péda Virana, looking at the title of this work, which was an extraordinary composition of a divinity observed that it was Pancha Dabu, and much admired the religious devotion of his brother by whose merits this work was produced; from that time the name of China Virana was renowned, for a great poet, there have not been individuals wanting to beleive, that both he, and his brother were incarnations of Brahma.

CHAKRAPPAH.

This poet was a Brâhmin of the Datta family, and a native of Tértu, near Mannar Polure in the Nèllure district; he was in indigent circumstances and, a strict worshipper of Sri Rám, by the favour of which God and his own exertion, according to

tradition, he acquired a quick genious; Chakrapphàh flourished about one hundred and fifty years ago, and was contemporary wtih Bangaru Yachama Naidu Zamindar of Kàla Hasti; when this poet was sixteen years of age he began to compose verses; he was very apt and ready in rhyming, and, used often to versify what was spoken to him in colloquial discourse; the fame of this poet's talents reached the ears of Yachamanaidu, who became very anxious to see him, and on that account, sent for him; the poet declined going, as his famil'y would want the necessaries of life should he be absent; the wife of Chakrappah was far advanced in pregnancy, and, as he expected her to lye in, and could not procure a milch buffalo, and other necessaries, for the occasion, he proceeded to kálahusti in order to raise funds; while on this journey he chanced to meet Yachamanaidu, who was returning in a palinqueen from his hunting excursion; he put several questions to the poet which he answered in beautiful verse, which so pleased the aforesaid Rajah, that he invited him to his court, and desired him to write one hundred verses in praise of Sriràm; this task he executed with great credit to himself, and so much to the satisfaction of Yachama Naidu, that he offered the poet any reward that he should desire; Chakrapphah asked for eighty seers of jawar grain, but the Rajah was more munificent than he promised to be, for he presented the poet with a tract of land that yielded the quantity of produce he named, yearly besides confering on him very valuable presents, and furnishing him with a guard for his safe conduct home to his native village. Chakrapphah did not write any work on useful subjects; all his effusions being confined to poems in praise of the God Sriram; this poet never flattered any individual of note, to forward any necessary views. He died when he was sixty years of age in by no means affluent circumstances.

MOHANANGI.

This poetess was a princess, and the daughter of Kristna

Roya, she received an excellent education in her infancy and was well versed in rhetoric and poetry ; while in the bloom of youth she married Ramaroyulu, after which she still continued her studies, and employed much of her time in reading those works, in Telugu composed by the poets at her fathers court ; by constant application she attained to considerable proficiency, in the art of versification, and wrote a poem entitled" Marichi Parinaya" the subject of which is taken from Mahabharat ; in this poem a very elegant description is given, of the Marichi damsels, the work consists of five books ; this Princess had no issue and became unfortunately a widow ; in the prime of life (according to tradition) she was immolated on the funeral pile of her husband.

KRISTNA ROYULU.

Was a king of Aidyanuggar or Anagondy, and father to the Princess just mentioned, he was installed on the throne at the death of his father Nrisimha Roya, and became renowned both for his conquests and his encouragement of literature ; he was instructed in the art of Government by Appagey or Timmarsu, who was tutor to him in his minority ; he was likewise a great Conqueror and invaded Telugu, and other Countries, which he subdued by his armies. This monarch was very partial to Telugu poetry ; Allasàni Péddana dedicated to this Sovereign his poem named Swarachèsha Manu Charitra ; on this work Kristna Royulu made a commentary, which he called Amukta Mála or neklace of pearls ; in this effusion was comprised rules on the public administration of affairs, and the duties of a soveriegn ; after this the king translated the asamunjari a treatise, on amatory subjects ; Macalla Charitra, a history of a celebrated king ; the Sakala Katha Sára Sangraham and an abridgement of several popular tales ; this rince was a great encourager of learning, and a munificent

patron; he died in the fortieth year of his age in the year of Salivahana 1446.

TAMIL POETS.

AGUSTUR.

Was a celebrated Tamil poet, the learned Hindus, in the south of India are in doubt whether he is to be identified with the celebrated Agasta Mahámuni or some other person sprung from the Sudra caste. He wrote a Tamil Gramar the first in the language that was ever written and called it Agasta, Veyácaranum, which consists of five modes of Yalukam, viz. Yalutu, Chollu. Parula, Appu, and Alunkàru; he also composed several other works on Hindu mythology, philosophy, medicine, alchimy and, on religious rites, and a formula of prayers; the remote age in which Agustur lived has caused the materials necessary to compile his biography to be very scanty, unless we give move heed than due to legendary accounts handed down respecting him

AVAYAR.

This poetess was the daughter of a Bráhmin named Bhagawàn, by a woman named Adi, of a low tribe; according to some legends she and, her brother, and sisters (namely) three males and four females were the issue of Brahmà; and Saraswate, when they were making a tour through different countries, and left by those dieties at the door of various individuals, who brought them up, and, in whose tribes or caste they were admitted. Avayar excelled all her brothers, and, sisters in learning, although she was brought up by a Panaker (servile caste) songster. She was contemporary with kumbun the author of the Tamil Ràmayana, and, she employed her elegant pen on various subjects, such as astronomy, medecine, and, geography; her works of the latter description are much admired, the fragment of one of them.—as follows.

The whole expanse of this wide spread Earth.
May be compared to a large tract of land.
The divers countrys in the world each marked,
By its own boundaries resemble fields.
Great Tondi Valanad is appearing;
Sugar cane is one of the fair fields;
Its chief towns are the crude juice of this cane;
Fair Kanchipurum is a lucious cake of unrefined sugar got by boiling;
While a concreation of refined sugar does present the interior of bright Kanchi,
Where the great God who mounts the bull resides.

Avayar remained a virgin all her life, and died much admired for her talents in poetry and the arts, and sciences.

KAPILAR.

This was one of the brothers of the before mentioned poetess; Teruvaluvur is mentioned as his birth place, which was in the Chola country; he was brought up by a Bráhmin, and, was educated in the Tamil language, which he very soon became master of, he composed a work called Agavur, which is a relation in verse of all the events, of his own life, and, that of his brothers and sisters, mentioning the place of their birth and so forth.

TERUVALLUVOR.

This poet was another brother of Avayar, being like him, exposed as soon as born; but brought up by the Pareyur of Mylapure; when he arrived at the age of Maturity he proceeded to Madura; during the reign of Vandasekhara, and overcame forty nine learned professors at the court of that king in disputation; he was admitted to the Tamil college; notwithstanding his low birth. He composed a work entitled Valluvur koral, which consists of a series of stanzas of a didactic character on the different grades and conditions of human life; this work, is in great repute all over the south of India, and is reckoned one of the best compositions extant in high Tamil; and, a translation of it into English was made, by the late Mr. F.

Ellies; this poet was called Teruvaluvur as he was reared up by Valluvar.

ADHIKANAN.

This poet was also brother of Avayar, he was so fortunate as to be brought up by a prince, and was consequently admitted into the kingly tribe, he wrote numerous poems on various subjects.

APPAGA.

This poet and the two following were sisters to Avayar, she was born at Utakadu, in the Areot District, and was brought up by a washer woman, she wrote a work on morality entitled Nitè-Pàtal.

MURAGA.

Was born at Káveripatam in the Chola country, she was reared up by a Tady women and wrote a few poems on miscellanous subjects.

VALLI.

Was born in the hill country and was adopted and brought up by the people of the Karwar tribe, she wrote numerous poems.

SATAKAR.

The only account handed down of this poet, rests on legendary tradition, and, a document, according to which he was the chief poet of forty eight, in the congregation of Sangatar; he was a resident of Madura, and took his place among a concourse of poets, on a seat which had been granted by the God Sundaréswer in the reign of Champakaellár, called also Vamsachandamani-Pàndeyan; one day Champakamar asked all the poets, whether the perfume on his wife's hair was the effect of art or its own natural smell; the king suspended to a pillar

one thousand rupees wrapped in a cloth and promised to give the money to whomsoever should answer the question. An indigent Bráhmin named Dhámaga addressed a mental prayer to Sundaréswer, and was inspired by the diety, to declare that the colour of the Queen's hair was natural, and received the money as a reward ; Satakara made some remarks when Sundaréswer appeard to him as an aged Bráhmin and supported Dhàmàja, but Satakara continued the dispute ; Iswar manifested himself and displayed his third eye. The poet was at first struck with fear ; so that he started from his seat, but becoming more bold put certain polemic questions so Iswer, who grew enraged and uttered an imprication, that the poet should be overcome in a disputation by a person of mean extraction. After this Yada Kadar was conversing with Satakar for a long time, the out caste poet Tiruvalewer laid his book called the Koral on the bench, which immediatly vanished.

GANA SUMBUNDHAR.

Was a Tamil Bráhmin poet, he was born at Siyali near Chidambaram, and, was well educated during his infancy ; he was a very prudent person and composed a work called Téva-rum, which mentions different controversies he had with the Jains, on the tenets of that heretic sect, no authentic account of the death of this poet has been handed down.

APPAR.

Was a Jain poet who had a religious disputation with Gana, Summundhar, by whom it is said he was vanquished, and, consequently became a convert to the Hindu faith ; he composed several poems in the Tamil language which are not now in existence.

SUNDARAR.

A Bráhmin poet of Terunar Nelluro who was educated at Chidumbarum and, composed a poem called Tévaran.

MANIKYAVASARA.

A Bráhmin Tamil poet of the Drávida country, and a native of Chidumbaram, after leaving school he became very religious and composed many poems on the diety of Chidumbarum, he collected all his effusions in one volume, and called it Chidambaram Cora. He was much respected, and esteemed by his disciples and by all classes of inhabitants, and died at a good old age.

MAHARASHTRA POETS.

GNANOBA.

This poet was a religious man and dwelt in Alandi, the antient Alkapuri a town situated on the banks of the river Indràni; he had two brothers, one named Sapànadeo, and the other Namad, and, a sister named Muktaboye, they were natives of Berhampore, on the banks of the Tapti river. Gnánoba entered a religious order at the age of twelve years. And, after completing his education he composed a book on philosophy entitled Guaneswari, in the Maharastra language; his younger brother changed his religion and proceeded to visit him, and sent word in advance from Aladi to meet him; but Gnanoba told the other to come himself, he did so, and saw his brother sitting on a wall; and according to tradition he walked away with it; after the meeting of the two brothers, Changadeo caused a male Buffalo to chant the Véde,. After a few days Changadeo returned to his country. Gnanoba spent his whole life in contemplation on the divinity, and died in the sixteeth year of his age at Alandi; a temple has been raised to his memory, and, a festival is yearly celebrated in honor of him in the month of july.

NAMDEO.

This poet was a tailor and was born in a village called Gopalpure, which is situated near Pandrapure, and, was contemporary with Shahojey; in the eighth yera of his age, Named

became a disciple of Kristna, and gave indications that he would become a great sage, and philosopher; he abstained from rice, and, milk was the only nourishment he took. It is given out that he performed several miracles, and constantly spent his time in the praises of the God of Paudrapure. He composed one hundered verses in the Maharastra language consisting of the applauses of the diety. He diad at Namadeo in the fortieth year of his age.

RAMADOSS SWAMI.

Was born in a village called parale near Sátára, he was a disciple of Gnanoba, and lived in the reign of Sáhogi Rajah; he held some occupation nnder the Mahărăta Government, but he subsequently resigned it an account of some religious scruple and, sqent his time in reading books, in which the miracles of the God Ganésa were set down, by which he learned the merits of the faith of Nàmadeo, in order to mockhim; when Nămadeo came to the residenc of Ramadoss he served sevral dishes for him, but only found a single leaf distinct from the line of Brâhmins, told the latter to spread two leaves more as he exepected his parent from heaven, the other paid no heed to what he said, but when Namadeo pres ed him very much, Ramadoss placed two more leaves; when Namadoss parents immediately appeared in the f om of Vishnu and sat down to the repast; for to the surprize of Ramadoss who could not produce his parents when challang. ed by the other to do so; he was abashed and sung the praises of Nămadeo, who together with his immortal parents departed Ràmadoss died in the sixtieth year of his age.

TUKKOBA.

A Maharata poet of Panderpure an d inhabitant of the village Deohu, he was well versed in the Maharata language, and, it is said, at his twelth year the god Vitul appeared to him in a dream and bestowed on him the gift of poetry; he composed one thou-

sand Maharata verses, in praise of the diety, which book is called Abhangah, twenty years of his life were applied to the praises of the Panderpure God; it is said in the fortieth year of his age he was translated to heaven.

MONAPARTO.

Was a Marata Brahmin and an inhabitant of Satarah, he lived two hundred years ago, and, in his infancy was educated in the Maharata lagnuage; he afterward entered into the service of the Satarah Rajah, as a writer to the Royal cavalry, and continued in this accupation until his fortieth year, when he became a disciple of the God Vitul, and composed one hundered arya verses in the Maharata language consiting of the praises of Vishnu; he died in the fiftieth year of his age.

YEKANATH SWAMI.

A Maharata Brahmin, and inhabitant of Paitun, on the bank of the Godavery river; this poet lived about the time of Sahaje Rajah, in his infancy he learned the Maharata lanuage and composed many verses in honorof the Gods, in the sixtieth year of his age he died.

SRIDHARA SWAMI.

Was also a Maharata Brahmin, and an inhabitant of Karad near Satarah; he was contemporary with the foregoing poet, Sridharaswam became a sanasi in the forteenth year of his age, and resigned all secular concerns, he composed a commentary on Bhagavat Geta, in verse; he expired in the fiftieth year of his age at Paitun.

CHOKA MELA.

This poet was a Maharata outcast and an inhabitant of the Panderpure country, he was contemporary with Sevagey and became a votary of the Panderpure God, he composed

many abhangas containing the praises of the Gods, and died at Panderpure.

GORA KUMBHAR

This poet was an inhabitant of Samuntavade, a village in the district of Tulajpure, and, was a common Gardener by profession It is said by intense devotion to the Goddess, he obtained the gift of wisdom, and became a votary of the Panderpure God he composed many Mahârâta verses, elucidating and praising the miràcles of that diety he died at the early age of fifty nt Panderpure having acquired the character of a very religious person.

SUBHANROW.

Was a Mahäräta Brähmin, and an inhabitant of Arani which is situated eighty seven miles west of Madras, he flourished during the time of Sätullh Khan Navob of Arcot, and, was employed at the Court of Arani Raja. Subhanrow received a good education in his infancy, and, led a religious life; When twenty years of age, he made use of Jotishpati or Mälkange oil to acquire a quick genius, and it gave him a Voracious appette; He obtained two villages from his employer from the produce of which, he satisfied the craving of his hunger; He was sent as a Vakeel to Tavish at Hydrabad and by his good management effected the object of his mission; he, moreover, by establishing proofs of Volor to the sovereign obtained valuable presents, with which he returned home; It is said, he was a votary of Hamurman, and Composed one hundered Verses on the mariaja of Räma, and Seita; he lived to an old age, and died at Arni; His biography is Compiled from documents in the possession of the Masumdars of Arani Rajáh.

HEMANDA PUNT.

This Poet was a Mäharata Brahmin, and, an inhabitant of Dowlatabad; according to tradition he was employed in the service of Rámá Râja, was a dewan for some time and, after

ward on account of some accident he went to Lanka and received some kind of rare grain for Curing the king of that place; from the effect of the evil Eye—He introduced the Mod Character into the Mâráta country; he died in the sixtieth year of his age.

DAMAGI PUNT.

This Poet was a native of Manyaluwada, a Villiage in the District of Panderpure, he flourished in the fiftieth century of Salivahana, and was contemporary with the celebrated Sivajee; Dámagi finished his education when he was sixteen years of age, at which time he obtained some employment at the Court of Hydrabad; when he was thirty years of his age, he was appointed as a Subadar, of Mangalawāda Purganah, and continued in this situation till he was fifty; during his administration he spent a great deal of Government property in benevolent purposes, which intelligence coming to the Nawob ears, he dispatched a Company of troops to bring Dámàgi Punt to his presence; when the poet proceeded to Hydrabad it is said, that the god Vithobah—in a Brahmin shape Came to the Nawob and paid him the whole sum deficient on account of Dàmâgi's liberality and took a receipt for the same, and an order for the re-appointment of the poet to the post he held; the God placed this document in a book which Dámàgi constantly read; the poet saw this paper and immediately returned it to Panderpure and wrote to his master tendering him his resignation; the Nawob was pleased to accept of it, and appointed Dàmâgi's son to succeed him; Dámâgi after this composed a Sàsena or poem containing, one hundred verses which contained all the Circumstance mentioned above fully detailed; he spent above ten years in religious duties and died in the sixtieth year of his age at Punderpure.

Additional Sanscrit Poet.

MAHESHWAR BHUT.

This eminent individual was a native of Gowmantaka or Goa; by caste a Goud Brahmin, more commonly known as Shenvie.

He was the son of Ramchandra Sookathankar and was born in A. D. 1719, corresponding to the salivahana era 1640. he studied the sanscrit language in Goa and made himself familiar with its extensive lore; his acquaintance with philosophy and the rites of the hindoo religion was profound; and the depth of his researches is fully shown by numerous admirable commentaries which he wrote; amongst which are a commentary on the Bhagavat Gita; one on the Amerkosha, called Amervivake, which is so highly an object of admiration that it has lately gone through another edition under the direction of the Reverend George Candy at Poona. One on the Moohoorta—mala, called Soundery a Bodhiney, and an astrological work, which furnished the rules for the more important actions in the lives of the Hindoos of the western provinces; these works were written by him when he was of an age a little above 30 years.

The respect, which his acquisitions secured for him, was enhanced by the pure and holy life which he afterwards led; his fame soon spread throughout the length and breadth of India.

His opinion soon came to be considered as infallible, and was the standard authority to which disputed questions on the Hindoo religion were refered to for an equitable decission.

He was a person of great benevolence and simplicity of Character, and trained up a large class of Brahmins of different sects in Sanscrit literature and Science; his posterity is treading the path of their eminent ancestor, and when they hear of or meet with Maheshwar Bawàs they speak of him only in terms of respect and praise; he died at the age of 98 years in A. D. 1817.

CAVELLY VENKATA BORIAH.

This poet was born in A. D. 1776 at Ellore, a fortified town in the Northern Circars; he was of a respectable tribe of Brahmins, being one of the sons of Cavelly Venkata Soobeah who was lenially discended from a branch of the Arveti Niyogi Brahmins, who was hereditory minister and Ambassador of the Vejayanagaram Sovereigns; Boriah was educated at a private school at Ellore until ten years of his age, when he left it and began to study Sanscrit poetry; he possessed such a quick genius, that in the course of five or six months he was enabled to compose verses himself, which were much admired for their elegance; as his Elder brother held situations of confidence & trust in the Hon'ble Companys service, Boriah was determined to qualify for such an appointment, and consequently began to study the Persian language very intensely, as also the Hindustanee, and, had for a Tutor the venerable Khazey of the Jahagerdar of kattura, a village situated East of Ellore; he soon perfected himself in those languages.

When he was about fourteen years of age he went to a school kept by Mr. Morgan at Masulipatam, after learning at which he was so fortunate as to experince the patronage and friendship of Colonel Pearce who commanded a Battalion of native Infantry at Ellore; during his lesure hours he read Telugu poetry and Grammar, and particularly the works of the celebrated poets. &c. Boriah was apprenticed in the office of the Military Paymaster at Masulipatam, and in a short time got well acquinted with the whole details of the office, and was deputed several times to pay the detachments at Ongole, Monagal, Condapilly &c. He was at eighteen years of age employed by Mr. Dent as a writer at Madhavapalam, but was recalled by his old Employer, where he was engaged as a head writer at the request of his Eldest brother Narianappah; Afterwards he was employed as an Interpreter and head Translator by Lieu-

enant Mackenzie of the Engineers, afterwards surveyor General of India, who was then surveying the Nizams Dominions; this officer in a letter to Sir Alexander Johnston makes Honorable mention of the subject of this biography as will be seen from the following Extract of the letter in question.

" The connection then formed with one person a native " and, a reputed Brähmin (the lamented C. V. Boriah) then " almost a youth, of a quick Genius and a disposition, possess- " ing that conciliatory turn of mind, that soon reconcil- " ed all sects and tribes to the course of enquiery follow- " ed in this survey, was the first of my introduction " into the portal of Indian knowledge, devoid of any " knowledge of languages myself, I owe to the happy genius " of this individual, encouragement; and, the means of " obtaining what I had so long sought; On the reduction of " Srerangapatam, not one of our people could translate from " the Canareese alone; at present we have translations made " not only from the modern characters but the more obscure, " I had almost said obsolete characters of the Sasanums (or " inscriptions from the Canarese and tamil, besides what have " been made from the sanscrit, of which in my first years " in India I could scarcely obtain any information; from " the moment the talents of the lamented Boriah were applied, " a new avenue to Hindu knowledge was opened; and, though " I was deprived of him at an early age his example, and " instructions were so happily followed up by his brethern " and disciples, that an establishment was gradually formed " by which the whole of our provinces might be analized, " on the method thus fortunately began, and, successfully " followed"; Boriah was deputed by his master to collect " information useful for the office, and the sagacity and " diligence which he displayed in collecting the materials, " and, in making research obtained the unqualfied ap-

" probation of his employer; and, the result of his labour " was such as materally to promote the interests of the " Honorable Company. The service was very arduous, for " Boriah had to traverse dreary woods and lofty mountains " about Srisale." While on this survy Colonel Mackenzie was appointed as Engineer to the expedition against Manilla and, Boriah was obliged to return to his home; while on the way from Hydrabad to Madras he kept a correct Journal and wrote some poems in sanscrit and Telugu; he likewise collected a great many literary materials to elucidate the history of India; while he was at Ellore, he displayed his skill in mechanism and knowledge in the arts and sciences, and obtained the admiration of his townfolks, who highly esteemed him on account of his sweet temper, and, unimpeachable character; when his employer returned to the Peninsula from the expedition, Boriah accompanied him in the survey they had been formerly employed upon.

In the year 1819 Boriah accompanied his master in the Campaign against Tipoo Sultan, & kept a Poetical Journal, of the route till he reached Cudwal, a petty Zamindary in the Nizam's dominion; it happened once that his employer's official papers were plundered by the servants of that Zamindary, and, Boriah was deputed to recover them; in endeavouring to do this he was confined in prison and denied food by the Zamindar, and, very harshly treated at first, but owing to his conciliatory behaviour, and some affecting poetry that he composed, he was able to soften the obdurate heart of that chieftain so that he not only regained his masters property but received some presents on his own account; after this he joined Colonel Mackenzie whom he accompanied to Sringapatam; he was present at the storming and capture of that fortress and described all the incidents attending it in animated versification: the planting of the british colours on the ramparts was excellently described; Boriah was well rewarded

by his master for this performance ; Colonel Mackenzie was shortly after the fall of Tipoo Sultan appointed as superintendent of the Mysore survey ; and, Boriah attended his master to Chittledroog, by the route of Bangalore, Nigagul, and Sira ; he was eminently useful in making arrangements to procure material and information connected with the service, so as to promote the interest of the Honorable Company and to elucidate the history of the Southern Peninsula.

When the Maharatta Chief Dondia was captured at Harihar, by the detachment under Sir Arthur Wellesly in 1800, Boriah wrote a poem on that occasion ; after this, he composed a piece of one hundred stanzas on a prophet, which brought that holy mans name into increased celebrity ; another work was also written by Boriah, entitled Srerunga Raja Charitra, containing the generation of the Srirangapatam Sovereigns from the foundation of Umature, giving a description of the ancient ruins of the former city, where the Yadava Princes ruled, and became powerful. When the army broke up from before Sriraugapatam he marched about with detachments, through different parts of the ceded districts, and Mysore dominions, and was highly noticed by General Campbell, Colonel Thos. Munro, and other officers of distinction as well as the Mysore Dewan ; by the direction of his master Boriah acquired a perfect knowledge of mathematics, geometry, geography, astronomy and other sciences, both according to the European and Hindu methods ; his memory was so tenacious, that he acquired a proficiency in different languages ; he could very neatly construct maps that were excessively admired by his master.

He discovered various ancient coins and facsimiles of inscriptions in different obsolete characters inscribed on a table found at Dodari, which is now deposited in the museum of the Asiatic Society at Calcutta ; his master was highly gratified and put his name on it.

Colonel Mackenzie having been ordered by the government of Fort St. George to return to Madras on public business, Boriah accompanied him in 1801 and was employed two years at that presidency in translating material documents; in the twenty sixth year of his age, Boriah was unfortunately attacked by appoplexy, which terminated his life; he died in 1803; and his master ordered a monument to be erected to his memory with a suitable inscription, on the sea shore; which is still standing. Boriah died without issue, universally regretted on account of his public and private virtues.

APPENDIX.

The Jotishpati plant is Called Swarnalata in sanscrit Dictionaries, in Hindustani Mălucangani and flourishes in the monsoon, the fruit is red, and of a small size, grows is bunches; and when ripe is rather bitter to the taste; this shurb never blossoms; but during the rainy season may be found in many parts of the peninsula; through both in the Deckken and Hindustan; there is a treatise called Jotishpati kalpa in which is given the method of extracting the oil from the seeds, which is to lay them on the blade of a sword and expose them to the rays of the sun in the month of April or May, and by the action of heat in a retort; this oil is said to be fit for cullenary purposes, and to possess the excellent quality of cleaning the head and brightning the genius,

At the courts, and colleges of Mysore Tanjure, Benares and Kanchi, a great many Pundits make use of this oil to emove dulness from their pupils.

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Digitized with financial assistance from the
Government of Maharashtra
on 09 March, 2016